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ABSTRACT

This guide is designed to serve as a point of departure for classroom teachers and music teacher specialists as they plan for the musical growth of 5th and 6th graders. The guide is also intended to be a source for materials. Topics covered in the document include harmony; songs for special days and season; rhythmic movement; listening to music; playing instruments; reading music; and developing concepts for melody, rhythm, harmony, form, and expressive quality. It is not suggested that the activities or all suggestions for any one resource be completed in one day. The songs and recordings listed can be used throughout the year, emphasizing one facet of the musical content at one time and dealing with other facets at other times. The materials and suggestions do not have grade level labels because good practice and good musical selections are not restricted to specific grade levels. Suggested resources have been developed for each activity so that the teacher may choose material which best suits his class situation. (Author/JR)

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A Curriculum Guide
for
GUIDING THE MUSICAL GROWTH OF CHILDREN
FIFTH AND SIXTH GRADES

Montgomery County Public Schools
Rockville, Maryland
Homer O. Elseroad
Superintendent of Schools

Bulletin No. 263
Winter, 1972-73

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Rockville, Maryland

INTRODUCTION

This guide has been designed to serve as a point of departure for classroom teachers and music teacher specialists as they plan for the musical growth of 5th and 6th graders.

It is not intended that any one suggested activity or all suggestions for any one resource be completed in one day. The songs and recordings listed can be used throughout the year, emphasizing one facet of the musical content at one time and dealing with other facets at other times.

The musical concepts which these students are beginning to understand need to be emphasized only when the class is ready. These concepts must be approached through a variety of activities, some of which will still be "in process" for some children when they are in junior high school.

This guide is also intended to be a source for materials; it may be used as a point of departure for a teacher as he plans the musical experiences which promote the musical growth of students. The materials and suggestions do not have grade level labels because both good practice and good musical selections are not restricted to specific grade levels. Suggested resources have been developed for each activity so that each teacher may choose the material which best suits his class situation.

ACKNOWLEDGMENTS

This curriculum guide was prepared by Hazel A. Smith, supervisor of music, and Carol Reichgut, elementary music teacher, C. Martin Staub, Jr., junior high school instrumental music teacher also contributed the sections on electronic music and on playing the recorder. Many elementary music teachers contributed significantly to the development of the contents through their enthusiastic encouragement and helpful evaluation based upon the tryout of these materials in the schools.

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GUIDELINES FOR THE SELECTION OF MUSIC RELATING TO CULTURAL, ETHNIC, AND RELIGIOUS CONTEXTS

The Human Relations Policy Statement, adopted by the Board of Education in November, 1969, states:

> The Montgomery County Public School System is committed to a policy of educating children for living by helping them to develop an awareness and appreciation for the achievements, problems, and aspirations of all people in our culturally diverse society.

If schools are to meet this commitment to children, it is essential that we provide students with broad experiences so that they will be helped to appreciate the cultural, ethnic, and religious diversity in our society. As teachers select music to be used in the instructional setting and in performance, it is of utmost importance that great care be taken to define those positive objectives that are attainable. In addition, teachers should use discretion in the way music is handled in the classroom. County policy, in keeping with court rulings, does not permit schools to conduct religious celebrations or to perform musical selections with the intent of promoting the tenets of a given creed This does not mean, however, that the music curriculum should exclude music arising out of religious tradition.

"Music in the Life of Man" is a continuing theme in the music curriculum, Kindergarten through Grade 12. As students experience the music of our culture and other cultures, they will discover how man has used music as a means of expressing and recording ideas, emotions, and experiences. They should come to understand that music pervades every aspect of man's life and has assumed a very vital role in his celebrations and rituals. A study of music which does not include music associated with religion would be incomplete. When music related to a religious heritage is sung, played, or listened to, the primary criterion for selection must be its contribution to the musical education of students--in the development of skills, concepts, and appreciations in music. Since music education also contributes to the development in children of an understanding and appreciation of other cultures, the teacher should always be sensitive to the values held by all students so that this instruction will not be construed as teaching religion through music.

The elementary teacher must become expert in making decisions about what music he uses. He should be particularly careful about the selection and use of music at holiday times when there is enthusiastic motivation for group singing.

WE BELIEVE - - -

Music is an increasingly dynamic force in our society, a part of our total environment.

Music as a means of communication has served man in his need to express his feelings--his love, his fear, his awe, his hopes--and is a record of the events in the life of a people as well as a reflection of their life and times. Music, therefore, is one key to understanding our own culture as well as the cultures of the world, past and present.

Music is also an art, for it serves as one way to satisfy man's need and search for beauty in his life. Music can be one means of motivating the aesthetic responses of children in their development as whole persons.

Music is a performing art whose skills are to be studied. It has its own system notation and a wealth of literature. Each student should have the opportunity to become acquainted with the great composers and their musical compositions. Each student should also have the opportunity to develop musical skills and gain musical knowledge and understanding so that he can turn naturally to music not only as a means of personal enjoyment but personal expression as well.

Music is for all students. Satisfying and challenging musical experiences must be provided not only for the musically talented and the musically interested and motivated, but also for the less talented, less motivated, and less musically interested child.

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Acquire music

Read music

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Music is an integral part of the total school program, and it can and should contribute to many other areas of the curriculum. Music is also a social art, contributing to the social aspects of a person's life as long as he lives.

Each student should have the opportunity and the motivation to develop musically so that he can become a performer of music to the degree that he has the talent and interest and so that he can be an intelligent consumer of music.

Therefore, the objections of the Montgomery County Public Schools Music Program K-12 include helping each student to:

Sing with enjoyment

Listen to music with enjoyment

Express himself creatively through music

Play musical instruments with enjoyment

Recognize and use the elements of music

Recognize and use the expressive qualities of music

Become aware of the place of music in the life of man

Acquire musical discrimination and taste

Read music

WE ORGANIZE - - -

As we organize for musical experiences in Grades 5 and 6, we need to keep in mind the varied musical interests, abilities, and past experiences of these students. We must also consider the total development--intellectual, physical, emotional, and social--of this age group and provide activities, space, materials, and equipment which will meet their needs. We need to keep in mind the range of differences in a given group of students.

SPACE

Students in Grades 5 and 6 need to have many experiences in rhythmic body movement such as folk and square dances, singing games, and interpretive movement

Large, uncluttered space should be provided for these activities. As often as possible, the all-purpose room should be made available for this variety of rhythmic activities; and the black-topped area on the playground is another excellent place to utilize.

The classroom can and should be used. Furniture can be moved to the edges of the room so that there is adequate open space for the activity. The chairs can be arranged in front of the stacked tables so that those students who are not dancing can be seated. In most classrooms, there will probably not be enough space for everyone in the class to dance at one time.

EQUIPMENT A

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EQUIPMENT AND MATERIALS

Instruments

Each classroom is equipped with a variety of classroom instruments. (See list of classroom instruments on current Bid List. These instruments are kept on an open shelf or table so that they are readily available for use.

If there is a music center in the school, there will be a greater variety of instruments for use by students than it is possible to have in a classroom. If there is not such a room, the teacher can borrow from the supply of all-school instruments and have them for use in the classroom when such an activity is appropriate.

The approved instruments for the classroom and all-school use have been selected so as to provide opportunities for playing melody, rhythm, and harmony. There are easy-to-play instruments and others that require more skill to play, thus providing alternatives for individual differences.

Recordings

Each school has a record library of a wide variety for use by the whole school. The albums to accompany the song books should be checked out for the year and kept available for use in the classroom.

Books

The list of approved books for Grades 5 and 6 is contained in The Elementary School Approved Textbook List. A sufficient number of music books should be ordered so that each student can have a copy. In addition, there should be a student copy and a teacher's edition for each teacher.

When there are two or more sections of a given grade level in a school, a different music series should be ordered for each section. This ordering procedure guarantees students the use of several different books, thereby increasing their enjoyment of music. The albums to accompany the music textbooks may be ordered from the Textbook Fund, if ordered at the same time.

GROUPING

At certain times, the whole class will enjoy music together. At other times, there will be opportunities for flexible groupings. There should be times during the day when a small group of students may be given both the time and the encouragement to pursue musical interests (p. 88).

All of these individual and small group activities take careful planning, as do plans for flexible grouping in any area of the curriculum. The students and teachers set up standards for this kind of activity.

At times the grouping of students for music may embrace two or more classes. At this time, students should enjoy singing or dancing together. Such an activity will be pure enjoyment. It will not be a time for learning new material or for working on developing musical concepts.

IN PLANNING

for the MUSICAL GROWTH OF CHILDREN in Grades Five and Six

we keep in mind

the learner--his growth and development, his interests and abilities, his past experiences

as we provide opportunities for

participation in singing, listening, moving, and playing classroom instruments

as he uses the

elements of music--melody, rhythm, harmony, and form, and the expressive qualities of music

in a setting which stimulates and satisfies every child, which encourages creative expression, and provides for aesthetic responses.

SINGING

Singing is the heart of the music program and should be enjoyed every day of a student's life. It should be used at various times during the school day--for relaxation, for enjoyment by the whole class, and for a change of pace in a busy day.

There are other times when the class will be concentrating on learning new songs, developing a singing repertoire, and improving their singing skills.

The greatest emphasis on developing singing skills in Grades 5 and 6 will be toward improving the ability to sing in harmony. The emphasis on expressive singing will be heightened because most children of this age have learned to use their singing voices. However, if there are those who still cannot sing in tune, time must be spent in helping them to develop this skill. Students in these grades will be singing a variety of songs, both in unison and in parts: folk songs (American and those of other countries); patriotic and service songs, seasonal songs; traditional songs; fun and nonsense songs; art songs; songs in other languages; songs from movies, Broadway, radio, and television.

Students will be:

Singing every day--for enjoyment and for a change of pace

Singing a variety of unison songs

Singing expressively and in tune--alone and in small and large groups

Developing a varied repertoire of songs

Singing a
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Singing a variety of songs in harmony: canons, rounds, echo songs, descants; ostinati and chants; sustained or repeated tones against a melody; partner songs; songs in two- and three-part harmony

Developing an awareness of the elements of music and its expressive qualities

ALL-SCHOOL "SINGS"

A "sing," involving the entire student body, is an experience which is important, musically, for every school. "Sings" can occur many times during the year and can be developed around a theme or a holiday. Many songs may be appropriate for children of all ages, while others may be suitable for either primary or upper grades.

Programs of this type which are presented in the spring should be an outgrowth of a repertoire which has been developed throughout the entire year. Faculty members and students may decide upon a theme and choose songs early in the year. Children should be singing these songs and gradually adding to their repertoire all year. Some schools use a song-of-the-week as a means of developing a common repertoire for the total school. The music teacher provides the recording of the song-of-the-week, and individual classrooms provide their own chart of the words and music. Grade levels can share a set of music books and a recording of the song. Tapes of the song can be made.

Accompaniments for songs will grow out of musical experiences in the classroom and the music center throughout the year. Many children will have opportunities to develop accompaniments for songs during the course of seven or eight months. Melodic, rhythmic, and harmonic accompaniments should be developed by children in Grades 3 through 6.

Singing in harmony is an important experience in the music program for children in Grades 4 through 6. First, second, and third grade children can be part of a harmonic experience when rounds, canons, or partner songs are used. Young children may sing the melody while older children sing a descant or a lower second part.

Within the scope of a theme or holiday, variety is important. This may be achieved through changes in mood, mode, tempo, style, and material from different periods in history.

"Sings" for Holidays

- Veterans' Day
  - Patriotic Songs
  - Service Songs
- Thanksgiving
- Christmas and Hannukah
- Winter
- Washington's Birthday
- St. Patrick's Day

"Sings" Based upon a Theme

- Around the World in Song
- America Sings
- Travel with a Song
- Popular Songs of the Last Fifty Years
  (appropriate for elementary grades)

WE EVALUATE - - - AN ALL-SCHOOL "SING" OR ALL-SCHOOL MUSIC FESTIVAL

Did the musical performance provide opportunities for principal, teachers, pupils, and music teacher

> to plan? to organize? to evaluate? to permit parents to be involved in any of the preceding?

Did the musical performance interpret the school music program

> by having a variety of activities? (singing in unison, in parts; rhythmic activities; playing accompaniment on rhythm, melody, harmony instruments; on orchestral and band instruments)
>
> by challenging all children at varying levels of experience and skill?
>
> by being an outgrowth of the music program rather than entertainment with no relationship to the on-going elementary school music program?
>
> through the use of music and activities which are appropriate for this age level?

Did the musical performance demonstrate that pupils are developing

> musical skills? musical understandings? musical discrimination? musical appreciation and values?

Did the musical performance demonstrate that pupils are gaining

> musical knowledge and information? concepts of the place of music in the life of a man?

How much time was involved in preparing for the performance?

> (If the program was an outgrowth of the regular music program; if the emphasis was on sharing rather than on performance; if it was well-organized; if the emphasis was on what music does for the child and not on what the child does for music--then it should not have been time consuming.) The actual performance should not have been longer than 45 minutes to one hour.

Were children involved in:

> planning? organizing? writing invitations? writing script? announcing? reading script? making costumes? evaluating their own performance and the performance as a whole?

SINGING IN HARMONY

When children have had many experiences singing a variety of unison songs, they may begin singing in harmony. Early experiences in singing in parts--such as singing rounds and partner songs--may not result in a harmonic experience for children, for they will be concerned about maintaining a melody against another melody. Since they will not be aware of the harmony created, this will be a melodic experience. Such an experience is an important step in their musical development, for it is a means of developing the skill of singing one part while another part is being sung at the same time.

The following are easy ways to sing in harmony:

Rounds: At this age, children should be able to sing rounds in 3 and 4 parts, for this takes more skill and is more interesting and challenging than than singing a 2-part round. The children need to be aware of singing accurately, precisely, and expressively. The teacher must choose a variety of rounds so that the children have opportunities to interpret many moods as they sing.

Partner Songs: Songs with the same chordal structure can be sung as partner songs. Students should be thoroughly familiar with both songs before trying to sing them as partner songs. They need to be aware of *starting tones* and *starting places* in order to have a satisfying singing experience. It is a good idea to have the entire class sing each song through once; then divide the class in two and have the class sing the songs as partners.

Echo Songs: Another e
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In some of the songs,
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Canons: A canon is si
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Descants: Singing a d
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two and have the class sing

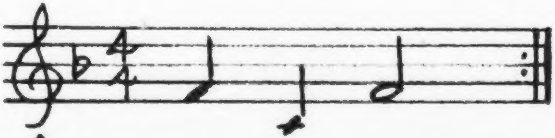
Echo Songs: Another easy way to sing in parts is with echo songs. These songs are sung with two groups, the second imitating or echoing exactly what the first group sings. Usually these songs consist of a series of tonal groups of a few tones or short phrases, each imitated in a second part. In some of the songs, the end of each tonal group or phrase has a long tone which is sustained during the echo part. In others, the first part rests while the echo is sung.

Canons: A canon is similar to a round. One group begins singing a melody; a second group begins later, at a specified time, singing the same melody from the beginning. Some songs in the music texts are called canons and are sung exactly as a 2-part round, each voice singing the melody to the end. These are easy ones to start with. Later, students will sing canons in which the second group ends at the same time the first voice comes to the end of the melody. This often means the last few measures of the second voice will be changed to a harmony part in order to end logically.

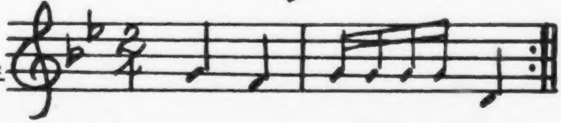
Descants: Singing a descant with a familiar melody is another easy way to sing in parts. A descant is usually a tuneful second part sung with the melody. It may cross the melody line, being sometimes higher and at other times lower than the melody. This is a very satisfying experience for children because the sound is beautiful, and yet it takes so little skill.

Ostinati: Still another simple, yet effective, means of singing in harmony is maintaining an ostinato (repetitive tonal pattern) against a melody. When singing certain rounds, a tonal pattern from the melody can be used as a second part; for example:

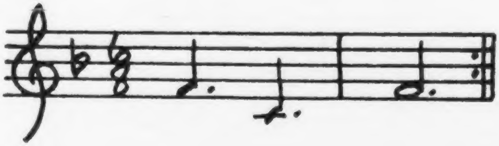
Are You Sleeping?



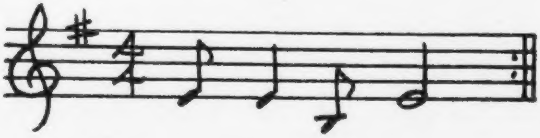
Hey, Ho, Nobody Home



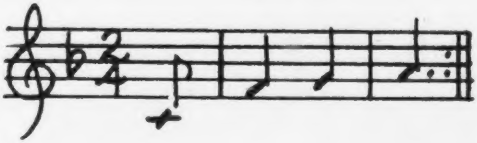
Row, Row, Row Your Boat



The Canoe Song



The Czech Walking Song



Roots of the chords
those children who
perhaps some boys
experiencing sympt

Lou, Lou, Lou,
(on alternate ph

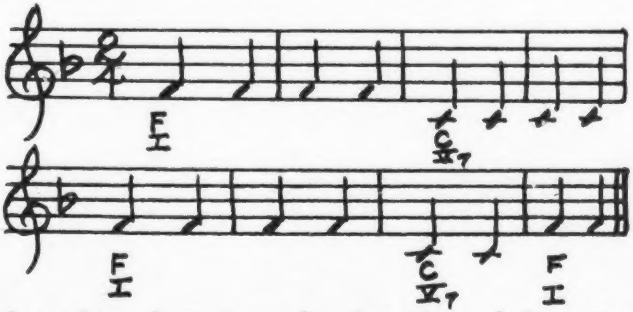
Follow the melod

Lost my partn

An added feature in
part for harmony is
played on the reson
gives support to th
repetitive pattern.

effective, means
an ostinato
melody. When
rn from the
for example:

Roots of the chords: This is especially good for those children who have a narrow singing range... perhaps some boys in upper grades who may be experiencing symptoms of voice change.



Lou, Lou, Lou, Lou--(on 1st phrase) Lou, Lou, Lou (on alternate phrases)

or

Follow the melodic pattern, singing on middle C:

Lost my partner, what'll I do? etc.

An added feature in using an ostinato as a second part for harmony is that it is short and can be played on the resonator bells by a student. This gives support to the group who is singing the repetitive pattern.

Using intervals to sing in harmony: (See Intervals on p. 187.)

In first experiences singing in harmony, using intervals will be simple if parallel thirds or sixths are used. This should be an ear experience first; later children should see the score. (See activity on p. 22.)

In using any of the above means to have the class sing in harmony the teacher should stress the following in order to help children develop skills in singing in parts:

Know when to begin.

Maintain the rhythm and flow of the song so as to stay with the melody.

Remember that the melody is the most important part and should not be dominated by a second part.

SINGING IN HARMONY

Titles and Sources

ROUNDS AND CANONS

All Creatures of Our God and King (Old German Tune)
DMT (5) p. 196; SM (6) p. 124; MOM (6) p. 73);
EM (6) pp. 68-69

Come Follow Me (Hilton)
DMT (6) p. 23; EM (6) p. 53

Cotton Needs Pickin' (Southern Folk Song)
Refrain: DMT (5) p. 118

Dona Nobis Pacem (Latin)
MOM (5) p. 197; ND (5) p. 48
EM (6) p. 192; GWM (6) p. 34; SM (6) p. 159

French Cathedrals (French Round)
ND (5) p. 27
GWM (6) p. 36; DMT (6) p. 128

Ghost of Tom (Traditional Round)
EM (6) pp. 28-29

Hallelujah (Israeli Folk Song)
ND (5) p. 17

Hey, Ho! Anybody Home (English Round)
EM (5) p. 31
MMYO (6) p. 58; DMT (6) p. 22

Tit

Himmel und Erde (Ger
EM (5) p. 22; GWM (5
DMT (6) p. 7 (Music

Hungarian Round (Hun
(Come and Sing Toget
EM (6) p. 97; DMT (6

Ifca's Castle (Tradi
EM (5) p. 18; MOM (5
MMYO (6) p. 7; GWM (

Lovely Evening (Germ
DMT (5) p. 47

Mimàamakim (Traditio
ND (6) p. 143

Praise, O Praise (12
EM (5) p. 179

Saturday Night (Nige
EM (6) p. 27

Shalom Chaverim (Isr
DMT (5) p. 42; EM (5
MOM (5) p. 130; MMYO

Sing Together (Tradi
GWM (5) p. 10

SINGING IN HARMONY

	Titles and Sources
German Tune) p. 73);	Himmel und Erde (German Round) EM (5) p. 22; GWM (5) p. 37; ND (5) p. 1 DMT (6) p. 7 (Music Alone Shall Live)
	Hungarian Round (Hungarian) (Come and Sing Together.) EM (6) p. 97; DMT (6) p. 24
g)	Ifca's Castle (Traditional Round) EM (5) p. 18; MOM (5) p. 131; MMYO (5) p. 131 MMYO (6) p. 7; GWM (6) p. 50; DMT (6) p. 25
159	Lovely Evening (German Round) DMT (5) p. 47
	Mimàamakim (Traditional Hebrew) ND (6) p. 143
	Praise, O Praise (12th Century Melody) EM (5) p. 179
	Saturday Night (Nigerian Folk Song) EM (6) p. 27
	Shalom Chaverim (Israeli Round) DMT (5) p. 42; EM (5) p. 23; GWM (5) p. 79; MOM (5) p. 130; MMYO (5) p. 87; MMYO (6) p. 36
	Sing Together (Traditional Round) GWM (5) p. 10

Titles and Sources

Strawberries (Finnish Folk Song)
MMYO (6) p. 146

Surrey Apple-Howler's Song (Thomson)
EM (5) p. 99

Tallis Canon (Tallis)
MMYO (6) p. 74; SM (6) p. 159; EM (6) p. 47

DESCANTS

Abalone (American Folk Song)
Refrain: EM (5) p. 165

All Through the Night (Welsh Folk Song)
GWM (5) pp. 46-47

America, the Beautiful (Ward-Dykema)
MOM (6) pp. 104-105

A-Roving (Sea Chantey)
Refrain: EM (5) p. 50

Ash Grove, The (Welsh Folk Song)
MMYO (6) pp. 68-69; DMT (6) pp. 112-113 (refrain)

Bicycle Built for Two (Dacre)
SM (6) pp. 112-113

Boston Come-All Ye (Sea Chantey)
Refrain: EM (5) p. 47; DMT (5) p. 105

Ti

Cindy (Appalachian
DMT (5) p. 84; EM (

Colorado Trail (Cow
EM (5) pp. 150-151

Cotton Needs Pickin
Refrain: GWM (5) p

Down in the Valley
EM (5) p. 6; MOM (5

Erie Canal (America
Refrain: GWM (5) p

Ev'ry Night When th
EM (6) pp. 168-169

Glendy, Burke, The
DMT (5) pp. 78-79;

Golden Slumbers (En
EM (5) pp. 30-31

	Titles and Sources
. 47	
	Cindy (Appalachian Folk Song) DMT (5) p. 84; EM (6) pp. 170-172
	Colorado Trail (Cowboy Song) EM (5) pp. 150-151
	Cotton Needs Pickin' (Plantation Song) Refrain: GWM (5) pp. 80-81
	Down in the Valley (Kentucky Folk Song) EM (5) p. 6; MOM (5) p. 132
	Erie Canal (American Folk Song) Refrain: GWM (5) pp. 76-77
(refrain)	Ev'ry Night When the Sun Goes Down (Southern Folk Song) EM (6) pp. 168-169
	Glendy, Burke, The (Foster) DMT (5) pp. 78-79; EM (5) pp. 92-93
	Golden Slumbers (English Folk Song) EM (5) pp. 30-31

Titles and Sources

Holla Hi, Holla Ho! (German Folk Song)
DMT (6) pp. 94-95

Hora (Israeli Folk Song)
GWM (6) pp. 108-109

Lonesome Road (American Folk Ballad)
GWM (5) pp. 2-3

Now Let Me Fly (Spiritual)
MMYO (5) pp. 22-23

O Mister Moon (Traditional)
GWM (6) pp. 56-57

Oleana (Norwegian Folk Song)
Refrain: EM (5) p. 43

Over the Meadows (Czech Folk Song)
EM (5) pp. 130-131

Rock Island Line (Railroad Work Song)
GWM (5) pp. 74-75

Roll On, Columbia (Guthrie)
Refrain: EM (6) pp. 4-5
DMT (5) pp. 62-63

Sacramento (Sea Chantey)
Refrain: EM (5) pp. 160-161

Spring Comes In (Swedish Folk Song)
MMYO (5) pp. 200-201

Titl

Sweet Betsey from Pike
DMT (5) pp. 10-11

Streets of Laredo (Cow
SM (6) pp. 198-199

Swinging Along (Tradit
GWM (6) pp. 66-67

Swiss Hiking Song (Swi
Refrain: DMT (5) pp. 9

These Things Shall Be
EM (6) p. 15

Titles and Sources

Sweet Betsey from Pike (American Folk Song)
DMT (5) pp. 10-11

Streets of Laredo (Cowboy Song)
SM (6) pp. 198-199

Swinging Along (Traditional)
GWM (6) pp. 66-67

Swiss Hiking Song (Swiss Folk Song)
Refrain: DMT (5) pp. 94-95

These Things Shall Be (Williams)
EM (6) p. 15

TWO-PART SONGS

Titles and Sources

A La Nanita Nana (Spanish Carol)
GWM (5) pp. 206-207

Ain't Gonna Grieve My Lord (U.S. Folk Song)
ND (5) pp. 135-137

Aloha Oe (Queen Liliuokalani)
ND (5) pp. 142-143

Altwiener Tanzlied (Austrian Folk Song)
EM (5) p. 60

Ash Grove, The (Welsh Folk Song)
DMT (6) pp. 112-113

Aura Lee (Fosdick-Poulton)
Refrain: GWM (5) p. 62

Battle Hymn (Steffe-Ward)
EM (5) p. 16

Children's Prayer (Humperdinck)
DMT (6) pp. 164-165
SM (6) pp. 166-167

Cielito Lindo (Fernandez)
Refrain: GWM (5) pp. 82-83

Cockles and Mussels (Irish Folk Song)
Refrain: EM (6) pp. 38-39

Tit

Cotton Needs Pickin'
Verse: GWM (5) pp. 80

Cradle Song (Brahms)
(Lullaby)
GWM (5) p. 19

Cradle Song (German
MMYO (5) pp. 204-205

Czech Riding Song (C
EM (6) pp. 96-97

Ding, Dong (French D
MOM (5) p. 94

Doktor Eisenhart (Pe
Refrain: MOM (5) p.
MOM (6) p. 7

Down in the Valley
EM (5) p. 6
MOM (5) p. 132

Feasting by the Ocean
DMT (5) p. 81

[illegible]iesta Time (Old Spa
MOM (5) p. 11

TWO-PART SONGS

	Titles and Sources
	Cotton Needs Pickin' (Plantation Song) Verse: GWM (5) pp. 80-81
ong)	Cradle Song (Brahms) (Lullaby) GWM (5) p. 19
	Cradle Song (German Folk Song) MMYO (5) pp. 204-205
	Czech Riding Song (Czech Folk Song) EM (6) pp. 96-97
	Ding, Dong (French Dance Melody) MOM (5) p. 94
	Doktor Eisenhart (Pennsylvania Dutch) Refrain: MOM (5) p. 26 MOM (6) p. 7
	Down in the Valley (Kentucky Mountain Song) EM (5) p. 6 MOM (5) p. 132
	Feasting by the Ocean (Hawaiian Melody) DMT (5) p. 81
	Fiesta Time (Old Spanish Melody) MOM (5) p. 11

Titles and Sources

Ghost of Tom (Traditional)
EM (6) pp. 28-29

Go, Tell It on the Mountain (Spiritual)
Refrain: MOM (5) p. 97

Going To Shout (Spiritual)
SM (6) pp. 194-195

Greeting, A (Czech Folk Song)
MOM (5) pp. 166-167

Hark! The Vesper Hymn (Russian Melody)
DMT (5) p. 73

Herdsman, The (German-Swiss)
EM (6) p. 90

He's Got the Whole World (Spiritual)
EM (6) p. 19

I Can't Do That Sum (Herbert)
GWM (5) pp. 154-155

In the Plaza (Mexican Folk Song)
MOM (5) pp. 154-155

Inch Worm (Loesser)
GWM (6) pp. 74-75; EM (6) pp. 182-183

Jamaica Farewell (Burgess)
Refrain: ND (6) pp. 50-51

Ti

Jingle, Jangle, Jingl
EM (5) pp. 154-155; G

Katrina's Wedding Wal
DMT (5) pp. 124-125

Keeper, The (Old Eng
SM (6) pp. 134-135

Linden Tree, The (Sc
GWM (5) p. 12

Little Bird (Brahms)
ND (5) pp. 10-11

Loch Lomond (Scottis
SM (6) pp. 150-151

Lonesome Valley (Spi
GWM (5) pp. 14-15

Masters in This Hall
GWM (5) pp. 210-211

Migildi, Magildi (We
EM (6) pp. 44-45

Moonlight Bay (Madde
GWM (5) pp. 16-17

Noel! (French Carol)
MOM (5) pp. 96-97

Titles and Sources

Jingle, Jangle, Jingle (Lilley-Loesser)
EM (5) pp. 154-155; GWM (5) pp. 90-91

Katrina's Wedding Waltz (German Folk Song)
DMT (5) pp. 124-125

Keeper, The (Old English Song)
SM (6) pp. 134-135

Linden Tree, The (Schubert)
GWM (5) p. 12

Little Bird (Brahms)
ND (5) pp. 10-11

Loch Lomond (Scottish Folk Song)
SM (6) pp. 150-151

Lonesome Valley (Spiritual)
GWM (5) pp. 14-15

Masters in This Hall (English Carol)
GWM (5) pp. 210-211

Migildi, Magildi (Welsh Folk Song)
EM (6) pp. 44-45

Moonlight Bay (Madden-Wenrich)
GWM (5) pp. 16-17

Noel! (French Carol)
MOM (5) pp. 96-97

Titles and Sources

Now is the Month of Maying (Morley)
EM (6) pp. 50-51

O Susanna (Foster)
GWM (5) pp. 132-133
Refrain: DMT (5) p. 57

Oh, Give Me the Hills (Miners' Song)
DMT (6) pp. 12-13

Over the Meadows (Czech Folk Song)
SM (6) p. 85

Peace of the River (Gosling)
EM (6) p. 6

Red River Valley (American Folk Song)
DMT (5) pp. 52-53

Riding Together (Czech Folk Melody)
Refrain: EM (5) p. 62

Rock-a My Soul (Spiritual)
MMYO (6) pp. 166-167

Sambalele (Brazilian Folk Song)
Refrain: DMT (6) p. 61

Santa Lucia (Neapolitan Folk Song)
Refrain: EM (5) p. 61
DMT (5) pp. 70-71

Silent Night (Gruber)
MOM (5) p. 99

Tit

Sleigh Bells (Russian
DMT p. 27

So Long (Guthrie)
Refrain: EM (5) pp. 1
DMT (5) p. 87

Somebody's Knockin' at
EM (5) pp. 84-85

The Spanish Guitar (C
Refrain: DMT (5) pp.

Spring Song (Swedish
EM (5) pp. 172-173

Sweet Music (Mozart-W
GWM (6) pp. 164-165

Sweet Potatoes (Creol
EM (5) p. 90

Thanks Be to God (Tra
ND (6) p. 142

This Little Light of M
ND (5) pp. 14-15

Tiritomba (Italian Fo
DMT (6) p. 26

Trampin' (American Fo
SM (6) pp. 26-27

	Titles and Sources
	Sleigh Bells (Russian Folk Tune) DMT p. 27
	So Long (Guthrie) Refrain: EM (5) pp. 148-149 DMT (5) p. 87
	Somebody's Knockin' at Your Door (Spiritual) EM (5) pp. 84-85
	The Spanish Guitar (College Song) Refrain: DMT (5) pp. 58-59
	Spring Song (Swedish Folk Song) EM (5) pp. 172-173
	Sweet Music (Mozart-Wilson) GWM (6) pp. 164-165
	Sweet Potatoes (Creole Folk Song) EM (5) p. 90
	Thanks Be to God (Traditional) ND (6) p. 142
	This Little Light of Mine (Spiritual) ND (5) pp. 14-15
	Tiritomba (Italian Folk Song) DMT (6) p. 26
	Trampin' (American Folk Song) SM (6) pp. 26-27

Titles and Sources

Tum Balalaika (Yiddish Folk Song)
GWM (5) pp. 40-41; MMYO (5) p. 134; EM (6) pp. 22-23

Vidalita, La (South American Cowboy Song)
EM (6) p. 121

Wait Till the Sun Shines, Nellie (Sterling-Tilzer)
GWM (5) pp. 56-57

Wanderin' (American Folk Song)
EM (5) p. 159

Titl

When Johnny Comes March
(also ostinato)
GWM (6) pp. 120-121

When Sammy Put the Pap
GWM (5) pp. 186-187

With Sound of Pipe and
DMT (6) pp. 130-131

Wonderful Copenhagen
EM (6) pp. 184-185

THREE-PART SONGS

All Through the Night (Welsh Folk Song)
SM (6) p. 33; DMT (6) pp. 110-111
ND (6) p. 174; MMYO (6) p. 66

Ash Grove, The (Welsh Folk Song)
Refrain: DMT (6) pp. 112-113

Birch Tree, The (Russian Folk Song)
DMT (6) p. 102

Bysam Lull (Swedish Folk Song)
ND (6) pp. 134-135

Come on Along (Philippine Folk Song)
ND (6) pp. 134-135

Du, du liegst mir im H
EM (6) p. 72

Fisherman's Farewell,
SM (6) p. 177

Gloria, Gloria (Haydn)
ND (5) p. 149

Go, Tell It on the Mou
EM (6) pp. 198-199

He's Got the Whole Wor

MMYO (6) pp. 162-163

	Titles and Sources
) pp. 22-23)	When Johnny Comes Marching Home (Lambert) (also ostinato) GWM (6) pp. 120-121
ng-Tilzer)	When Sammy Put the Paper on the Wall (Traditional) GWM (5) pp. 186-187
	With Sound of Pipe and Flute and Drum (Breton Folk Song) DMT (6) pp. 130-131
	Wonderful Copenhagen (Loesser) EM (6) pp. 184-185
	Du, du liegst mir im Herzen (German Folk Song) EM (6) p. 72
	Fisherman's Farewell, The (Bohemian Folk Tune) SM (6) p. 177
	Gloria, Gloria (Haydn) ND (5) p. 149
	Go, Tell It on the Mountain (Spiritual) EM (6) pp. 198-199
	He's Got the Whole World in His Hands (American Folk Song) MMYO (6) pp. 162-163

Titles and Sources

Home on the Range (Cowboy Song)
DMT (6) pp. 32-33

I'm Going to Sing (Spiritual)
ND (6) pp. 126-127

In Bahia (Brazilian Folk Song)
EM (6) p. 126

In Surabaya (Javanese Folk Song)
DMT (6) pp. 140-141

Let Us Break Bread Together (Spiritual)
EM (6) pp. 30-31

Linden Tree, The (Schubert)
MOM (6) pp. 136-137

Little David (Spiritual)
SM (6) pp. 142-143

Lonesome Valley (Spiritual)
EM (5) pp. 88-89

Ti

Luau, The (Hawaiian
(third part for a C i
GWM (5) pp. 122-123

Men of Harlech (Wels
DMT (6) pp. 116-117

Merry Minstrels (Old
EM (6) p. 52

Now the Day Is Over
SM (6) p. 166; MOM (6

Spinn, Spinn, meine l
EM (6) pp. 70-71

The Train (American
MMYO (6) pp. 164-165

Waits Carol, The (Sa
ND (6) pp. 168-169

Titles and Sources

Luau, The (Hawaiian Melody)
(third part for a C instrument)
GWM (5) pp. 122-123

Men of Harlech (Welsh Folk Song)
DMT (6) pp. 116-117

Merry Minstrels (Old English)
EM (6) p. 52

Now the Day Is Over (Barnby)
SM (6) p. 166; MOM (6) p. 144

Spinn, Spinn, meine liebe Tochter (German Folk Song)
EM (6) pp. 70-71

The Train (American Folk Song)
MMYO (6) pp. 164-165

Waits Carol, The (Savile)
ND (6) pp. 168-169

PARTNER SONGS

Battle Hymn of the Republic
(verse and chorus)

Deep in the Heart of Texas
Polly Wolly Doodle

Down the River
Vive La Compagnie
(refrain only)

Get Up Old Dobbin
(verse and chorus)

Goodnight, Ladies
Merrily We Roll Along

Go Tell it on the Mountain
Some Folks Do

A Greeting
The More We Get Together

London Bridge is Falling Down
How Dry I Am
Frere Jacques
Boola - Boola

My Home's in Montana
Home on the Range

O Susanna
Camptown Races
Casey Jones (chorus on
Turkey in the Straw
Arkansas Traveler

Ring the Banjo
The Girl I Left Behind

Sidewalks of New York
Bicycle Built for Two
In the Good Old Summer

The Skaters
Sleighbells

Swing Low, Sweet Chari
All Night, All Day

We're All Together Aga
While Strolling Thro'

Year of Jubilo
O Susanna

Zulu Warrior
(verse and chorus)

PARTNER SONGS

O Susanna
Camptown Races
Casey Jones (chorus only)
Turkey in the Straw
Arkansas Traveler

Ring the Banjo
The Girl I Left Behind Me

Sidewalks of New York
Bicycle Built for Two
In the Good Old Summertime

The Skaters
Sleighbells

Swing Low, Sweet Chariot
All Night, All Day

We're All Together Again
While Strolling Thro' the Park

Year of Jubilo
O Susanna

Zulu Warrior
(verse and chorus)

THIRDS

Titles and Sources

Brother of Mine (Brazilian Childrens' Song)
MOM (5) p. 112

Fiesta Time (Old Spanish Melody)
MOM (5) p. 11

In the Plaza (Mexican Folk Song)
MOM (5) pp. 154-155

Laredo (Mexican Folk Song)
MMYO (6) p. 198

Palomito (Mexican Folk Song)
MMYO (6) p. 199

Ti

Pretty Rosina (Frenc
MOM (5) p. 151

Sambalele (Brazilian
Refrain: DMT (5) p.

Sing Gemuthlichkeit!
GWM (5) pp. 60-61

So Long (Guthrie)
(most of the interval
DMT (5) p. 87

Who Has Seen the Wind
DMT (5) p. 19

THIRDS

	Titles and Sources
ong)	Pretty Rosina (French Folk Song) MOM (5) p. 151
	Sambalele (Brazilian Folk Song) Refrain: DMT (5) p. 37
	Sing Gemuthlichkeit! (Austrian Folk Song) GWM (5) pp. 60-61
	So Long (Guthrie) (most of the intervals) DMT (5) p. 87
	Who Has Seen the Wind? (Alys & Bentley) DMT (5) p. 19

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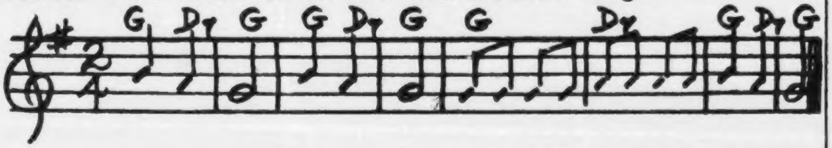
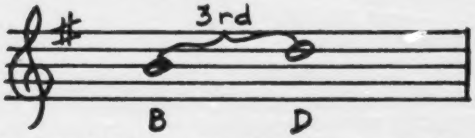
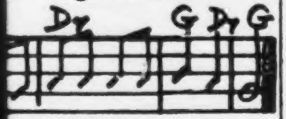
Objective: To help students sing in 3-part harmony

Musical Experiences	Mu
[NOTE: *The following is a simple, quick way to help students sing in harmony. From this short, traditional song they will develop ear-recognition of harmony in thirds, and eye-recognition as they write the notation.*]	
Sing Hot Cross Buns, with autoharp accompaniment, from notation on a chart or on the chalkboard. Begin on B.  G D7 G G D7 G G D7 G D7 G 2/4	This is a 2-chord so
Sing the song again as a student plays the melody on the bell blocks.	
Listen as the teacher plays the melody on a different note. *Begin on D.*	
Does it sound the same as Hot Cross Buns?	It has the same rhyt but it sounds differ
Is it higher or lower? How much higher?	It is higher.
Locate these two tones on the staff:  *The teacher may write the second part on the staff in a different color.*	Hot Cross Buns begin They are a third apa

way to help
this short,
op ear-
, and eye-
tation.]

paniment, from
. Begin on B.



ne melody on the

a different

Buns?

t on the staff

Musical Discoveries

This is a 2-chord song using G and D_7.

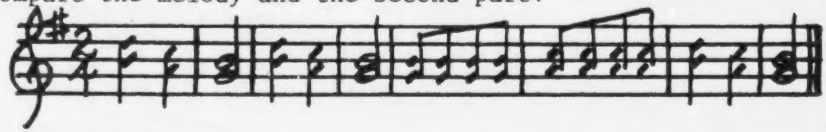
It has the same rhythm. It moves in the same direction, but it sounds different.
It is higher.

Hot Cross Buns begins on B. The other tune begins on D. They are a third apart.

BEST COPY AVAILABLE

Musical Experiences

Compare the melody and the second part.



Sing the melody as a student plays the second part on the bell blocks.

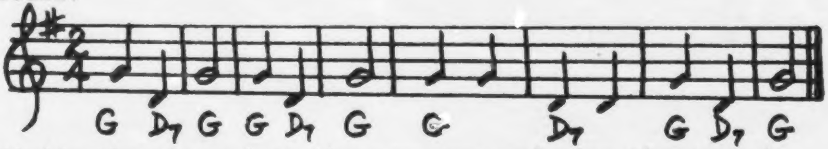
Divide the class into two groups. While one half sings the melody, the other half sings the second part.

> *Be sure to have the groups "tune up" before singing. Sound the B that one group hums; sound the D the other group hums. The children should listen to the beginning tones as they blend them before singing.*

Exchange parts and sing again.

> *A third harmony part can be added by singing the roots of the chords (G and D).*

Decide where to sing G and where to sing D. Help the teacher write the part on the staff.
Sing the third part as they follow the music on the staff.



Divide the class into three groups and sing the song in three parts. Tune up before singing on G, B, or D.

Exchange parts and sing through 3 times so that each person has sung each part.

M

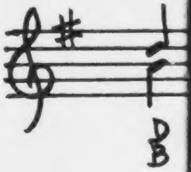
The second part is
When combined with
created.

It is important to

*The stems going up
*The stems going dow

G is sung in every

D is sung every pla



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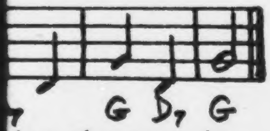
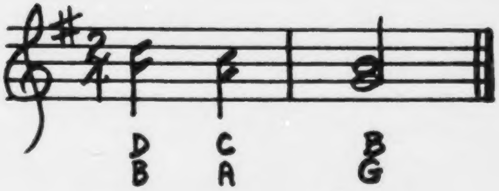


ing the song in
G, B, or D.

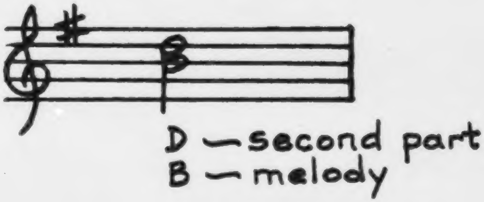
so that each

Musical Discoveries

The second part is a third higher all through the song. When combined with the melody, *parellel thirds* are created.



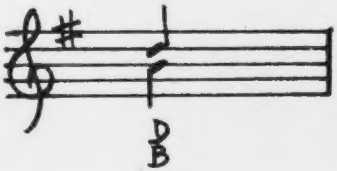
It is important to hear the starting tones.



✱The stems going up are sung by one group. (𝅗𝅥)
✱The stems going down are sung by the other group. (𝅗𝅥)

G is sung in every place the G chord is played.

D is sung every place the D_7 chord is played.



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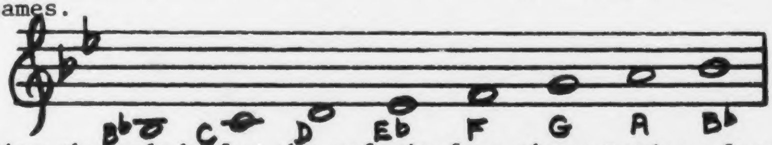
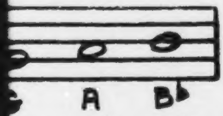
Musical Experiences	M
Another day - - - Saturday Night DMT (5), p. 13 *Using the same process, develop both the second part (in 3rds, except the last tone of the song) and the third part, using the roots of the chords (F and C7).*	The melody moves in
Next steps: 1. The next day, have the class sing other songs which have parallel thirds. The students should know the melody well before trying the harmony. Therefore, plan ahead so that these melodies are familiar. Then, the second part will come easily. "Sweet Music," The Magic Flute (Mozart), GWM (5), p. 164 Leron, Leron (Filipino), EM (5), p. 186 2. These songs move in parallel thirds until the last measure. There is a familiar tonal pattern. Help the class to discover what it is (5-6-7-8 or sol-la-ti-do); sing it. Then go back to the beginning, give the pitch of the 2nd part, and sing. 3. These songs have a second part, which consists of intervals of thirds and other intervals. Have the class look at the score, identifying each interval. Put them on the board. Have the class count to discover the intervals.	Point to each line this interval on th have one half sing sing the other tone listen. Go back an class is sure of it [NOTE: *See further* *the Teacher* *You may pre* *and 6th gra*

	Musical Discoveries
, p. 13 *h the second* *of the song)* *of the chords*	The melody moves in steps, most of the time.
ther songs which should know the ny. Therefore, re familiar. ily. art), GWM (5), 186 until the last pattern. Help -6-7-8 or ck to the d part, and sing. ch consists of vals. Have fying each Have the class	Point to each line and space as the class counts. Play this interval on the bell blocks. Divide the class, and have one half sing one tone and then have the other half sing the other tone. Have them sustain their tones and listen. Go back and sing the second part. When the class is sure of it, put the two parts together. [NOTE: *See further teaching suggestions on p. 13a in the Teacher's Edition of GWM (5).* *You may prefer to use this selection with 5th and 6th graders rather than Hot Cross Buns.*]

Objective: To help students learn a 2-part song using the song book

Musical Experiences	Mus
Sing Over the Meadows (Ah, Lovely Meadows), EM (5), pp. 130-131, with piano accompaniment.	
Sing the verse from the notation after establishing an understanding of the key in which the song is written. *Observe the last note of the song (melody), the note for the word "green", and the note for "bright" -- which is the last tone of the verse.*	The song is in the ke
Develop the Bb Major scale on the chalkboard with numbers, letters, and syllables. Sing the scale from the notation, ascending and descending, using letter names. 	The tones of the Bb Bb, C, D, Eb, F, 1 2 3 4 5 do re mi fa so
Sing the melody for the refrain from the notation after locating on which of the two staves it is written.	The melody for the re brace of two staves.
Sing the melody for the verse and the refrain until it is very familiar. Discuss the mood of the song and how it can best be conveyed.	The song is happy and
Locate the ends of the phrases and identify each by playing the finger cymbals.	There are four phrase
Design the phrases with arcs in the air, using the right arm to help maintain the flow of the phrase.	The flow of the phras is taken at the midpo half phrase).

art song using the song book

	Musical Discoveries
s), EM (5),	
stablishing an ng is written.	The song is in the key of Bb Major.
melody), the *note for* *of the verse.*	
oard with he scale from using letter 	The tones of the Bb Major scale are: Bb, C, D, Eb, F, G, A, Bb 1 2 3 4 5 6 7 8 do re mi fa so la ti do
notation after s written.	The melody for the refrain is on the lower staff of the brace of two staves.
frain until it he song and	The song is happy and vigorous.
ify each by	There are four phrases.
using the righ ase.	The flow of the phrase will be maintained if a breath is taken at the midpoint of each phrase (the end of each half phrase).

Musical Experiences	Mu
Another day - - -	
Sing the descant from the notation until it is familiar.	
The entire class should learn the descant, as well as the melody.	
Compare the notation of the descant aurally, then visually, to hear and see when it is higher than the melody or lower than the melody.	In the first two mea is higher than the m
	In measures 3 and 4, melody.
	In measures 5 thru 8 melody.
	Measures 9 and 10 ar
	Measures 11 and 12 a
	Measures 13 and 14 a
	In measures 15 and 1 melody.
Half of the class may sing the melody from the notation several times or until they feel secure in holding their part.	
Half of the class may sing the descant from the notation several times or until they feel secure in holding their part.	
Sing the song in two parts until all of the members of each of the groups are secure in maintaining their parts.	

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Musical Discoveries

In the first two measures of the refrain, the descant is higher than the melody.

In measures 3 and 4, the descant is lower than the melody.

In measures 5 thru 8, the descant is lower than the melody.

Measures 9 and 10 are the same as measures 1 and 2.

Measures 11 and 12 are the same as measures 3 and 4.

Measures 13 and 14 are the same as measures 5 and 6.

In measures 15 and 16, the descant is lower than the melody.

Objective: To learn a 3-part song, using the songbook

Musical Experiences	Mu
Sing the melody of the three-part song Blow the Wind Southerly MOM (6), pp. 50-51.	
Sing the melody from the notation.	The melody appears o two staves.
Sing the melody, observing the organization of notes in the measure and the feeling of the eighth notes in $\frac{6}{8}$ time.	In each measure, the however, they should lilt.
Sing the melody, observing the phrase endings; and identify them by raising hands.	There are four long
Sing the song in legato style, taking a breath at the midpoint of each phrase.	The song can be sung phrase can be observ of each half phrase.
Another day - - -	
Sing the higher of the two parts in the descant on "oo" from the notation. Sing this part, using the words. Sing the second part of the two-part descant (lower tones) on "oo" from the notation. Sing this part, using the words.	
The entire class should learn the three parts of the song so that during the year each class member may have the experience of singing each of the three parts.	
Another day - - -	
The class may be divided into three groups to sing the song in three parts.	The addition of the utilizing longer not of the chords on the

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g the songbook

	Musical Discoveries
low the Wind	
	The melody appears on the lower staff of the brace of two staves.
ion of notes in h notes in $\frac{6}{8}$ time.	In each measure, the eighth notes are felt individually; however, they should be sung in legato style, with a lilt.
dings; and	There are four long phrases.
breath at the	The song can be sung smoothly and the flow of the phrase can be observed if a breath is taken at the end of each half phrase.
descant on "oo"	
cant (lower	
hree parts of *ch class member* *each of the*	
ps to sing the	The addition of the two-part descant to the melody, utilizing longer note values, conveys a strong feeling of the chords on the first and fourth beats.

Musical Experiences	Musical Discoveries
Try having those students who sing the two parts of the descant sing "oo" instead of the words. Sing the song many times, keeping the same students in each group, before letting them sing a different part.	

STUDENT EVALUATION

Can each student

- carry his part in a 3-part song?
- blend his voice part with the other parts?
- maintain the pitch?
- maintain the correct tempo?
- sing the rhythm accurately?

Can the words be understood?

Does he sing with good tone quality?

A SINGING REPERTOIRE

Students in the upper elementary grades should be developing a repertoire of songs which they will enjoy singing alone and with others.

On the next thirteen pages are titles of some songs which are favorites of students this age. Here is space for titles of other songs you may wish to add:

SUGGESTED SINGING REPERTOIRE

All Through the Night (Welsh Song)

GWM (5)	pp. 46-47
MMYO (6)	p. 65
DMT (6)	pp. 90-91
SM (6)	p. 33
ND (6)	p. 174
OS	p. 6

The Ash Grove (Welsh Folk Song)

MOM (5)	pp. 160-161
GWM (6)	pp. 24-25
DMT (6)	pp. 92-93
OS	p. 7

Auld Lang Syne (Old Scottish Air)

SM (6)	p. 76

Cockles and Mussels (Irish Folk Song)

DMT (6)	p. 37
SM (6)	p. 183
EM (6)	pp. 38-39
OS	p. 32

Deep in the Heart of Texas (Swander-Hershey)

EM (5)	pp. 152-153

Down in the Valley (Ke

EM (5)	p. 6
MOM (5)	p. 13
DMT (5)	p. 71
SM (6)	p. 31

Erie Canal (American Wo

EM (5)	pp. 58-
GWM (5)	pp. 76-
SM (6)	pp. 38-

Funiculi, Funicula (Den

GWM (6)	pp. 4-5
DMT (6)	pp. 6-7
SM (6)	pp. 12-

God of Our Fathers (War

EM (6)	p. 8
MOM (5)	p. 105
GWM (6)	p. 232

Greensleeves (Old Engli

MOM (5)	p. 168
MMYO (6)	p. 114
MOM (6)	p. 9
EM (6)	p. 46

Down in the Valley (Kentucky Folk Song)

EM (5)	p. 6
MOM (5)	p. 132
DMT (5)	p. 71
SM (6)	p. 31

Erie Canal (American Work Song)

EM (5)	pp. 58-59
GWM (5)	pp. 76-77
SM (6)	pp. 38-39

Funiculi, Funicula (Denza)

GWM (6)	pp. 4-5
DMT (6)	pp. 6-7
SM (6)	pp. 12-13 (A Merry Life)

God of Our Fathers (Warren)

EM (6)	p. 8
MOM (5)	p. 105
GWM (6)	p. 232

Greensleeves (Old English Melody)

MOM (5)	p. 168
MMYO (6)	p. 114
MOM (6)	p. 9
EM (6)	p. 46

SUGGESTED SINGING REPERTOIRE (cont'd)

Home on the Range (Cowboy Song)

GWM (5)	pp. 136
DMT (6)	pp. 48-49
SM (6)	pp. 172-173

I Can't Do That Sum (Herbert)

GWM (5)	pp. 144-145

Inch Worm (Loesser)

EM (6)	pp. 182-183
GWM (6)	pp. 74-75

Instrument Song (Austrian Folk Song)

GWM (5)	pp. 118-119

Jingle, Jangle, Jingle (Lilley-Loesser)

EM (5)	pp. 154-155
GWM (5)	pp. 90-91

Kum Ba Yah (South African Folk Song)

MMYO (6)	p. 200
GWM (6)	p. 12
OS	p. 58

Lift Ev'ry Voice and

ND (6)	pp.

Londonderry Air (Old

SM (6)	pp.

The Minstrel Boy (Ir

GWM (6)	p.
EM (6)	pp.

On Top of Old Smoky

EM (5)	p.
MMYO (6)	p.
MMYO (5)	p.

Over the Meadows (Cz

SM (6)	p.
EM (5)	pp.

Red River Valley (Am

EM (5)	p.
GWM (5)	pp.
DMT (5)	pp.
MMYO (5)	p.
SM (6)	p.

Lift Ev'ry Voice and Sing (Johnson)

ND (6)	pp. 4-5

Londonderry Air (Old Irish Tune)

SM (6)	pp. 90-91

The Minstrel Boy (Irish Air)

GWM (6)	p. 167
EM (6)	pp. 36-37

On Top of Old Smoky (Kentucky Folk Song)

EM (5)	p. 75
MMYO (6)	p. 12
MMYO (5)	p. 44

Over the Meadows (Czech Folk Song)

SM (6)	p. 85
EM (5)	pp. 130-131

Red River Valley (American Folk Song)

EM (5)	p. 109
GWM (5)	pp. 58-59
DMT (5)	pp. 86-87
MMYO (5)	p. 45
SM (6)	p. 7

SUGGESTED SINGING REPERTOIRE (cont'd)

Roll On Columbia (Guthrie)

DMT (5)	pp. 90-91
MMYO (5)	p. 174
EM (6)	pp. 4-5
ND (5)	pp. 118-119

Santa Lucia (Neapolitan Folk Song)

EM (5)	p. 61
DMT (5)	pp. 100-101
SM (6)	p. 22

Shenandoah (American Sea Chantey)

EM (5)	p. 57	MOM (5)	p. 48
DMT (5)	p. 116	MM (5)	p. 68
MMYO (5)	p. 9	GWM (6)	p. 83

Skye Boat Song (Scottish Folk Song)

EM (5)	pp. 28-29
MM (5)	p. 162
DMT (6)	p. 82

Swing Low, Sweet Chariot (Spiritual)

MM (5)	p. 97
EM (5)	pp. 82-83
OS	p. 14

Swinging on a Star (

GWM (6)	pp.

This Land Is Your La

EM (5)	pp.
DMT (6)	p.
MMYO (6)	p.
MMYO (5)	p.
ND (5)	pp.

This Train (American

MMYO (6)	pp.

Thumbelina (Loesser)

MOM (5)	pp.
EM (6)	pp.

Wayfaring Stranger (

MOM (5)	p.
SM (6)	p.

Wonderful Copenhagen

EM (6)	pp.

p. 48
p. 68
p. 83

Swinging on a Star (Burke)

GWM (6)	pp. 206-207

This Land Is Your Land (Guthrie)

EM (5)	pp. 2-3
DMT (6)	p. 10
MMYO (6)	p. 22
MMYO (5)	p. 2
ND (5)	pp. 4-5

This Train (American Folk Tune)

MMYO (6)	pp. 180-181

Thumbelina (Loesser)

MOM (5)	pp. 192-193
EM (6)	pp. 180-181

Wayfaring Stranger (Old American Hymn)

MOM (5)	p. 47	MMYO (6)	p. 9
SM (6)	p. 40	ND (5)	p. 49

Wonderful Copenhagen (Loesser)

EM (6)	pp. 184-185

SUGGESTED SINGING REPERTOIRE (cont'd)

Swiss Hiking Song (Swiss Folk Song)

DMT (5) pp. 108-109
DMT (6) p. 15

Yankee Doodle Boy (C

ND (6) p.
EM (5) pp.

You're a Grand Old F

GWM (6) pp.

SONGS BY FAMOUS COMPOSERS

A Murmuring Brook (Schubert)

GWM (5) p. 28

All Glory, Laud, and Honor (Purcell)

ND (6) pp. 140-141

"Alleluia," Exaltate Jubilate (Mozart)

GWM (6) p. 173

All Hail, Fridolin (Sibelius)

EM (6) pp. 114-115

The Blacksmith (Brah

DMT (5) p.
GWM (6) p.

Children's Prayer (H

EM (6) pp.
SM (6) pp.

Cradle Song (Lullaby

GWM (5) p.
MOM (5) p.

Cricket and the Spid

ND (6) pp.

Yankee Doodle Boy (Cohan)

ND (6)	p. 21	GWM (5)	pp. 194-195
EM (5)	pp. 10-11	DMT (6)	p. 209

You're a Grand Old Flag (Cohan)

GWM (6)	pp. 210-211	EM (6)	p. 10

The Blacksmith (Brahms)

DMT (5)	p. 157
GWM (6)	p. 33

Children's Prayer (Humperdinck)

EM (6)	pp. 86-87	GWM (6)	pp. 46-47
SM (6)	pp. 166-167		

Cradle Song (Lullaby) - (Brahms)

GWM (5)	p. 19
MOM (5)	p. 121

Cricket and the Spider (Hungarian Folk Song, arranged by Bartok)

ND (6)	pp. 146-149

SONGS BY FAMOUS COMPOSERS (cont'd)

Galliard (Hassler)

ND (5) p. 92

The Fiddler (Brahms)

MM (5) p. 140

The Grasshopper (Poulenc)

DMT (5) p. 168

He Shall Feed His Flock (Handel)

GWM (6) pp. 142-143

Hurdy-Gurdy Man (Schubert)

GWM (6) pp. 72-73
ND (5) pp. 244-247

Jesu, Joy of Man's Desiring (Bach)

MOM (5) pp. 200-201
EM (6) p. 74

The Linden Tree (Schu

GWM (5) p. 1
MOM (6) pp. 1
DMT (5) pp. 1
SM (6) pp. 1

My Heart Ever Faithfu

GWM (6) p. 8
EM (6) p. 7

To Music (Schubert)

DMT (6) p. 1

The Rook (Stravinsky)

ND (6) pp. 1

The Trout (Schubert)

EM (6) pp. 7
SM (6) pp. 1

The Waits' Carol (Sav

ND (6) pp. 16

The Linden Tree (Schubert)

GWM (5)	p. 12
MOM (6)	pp. 136-137
DMT (5)	pp. 146-147
SM (6)	pp. 164-165

My Heart Ever Faithful (Bach)

GWM (6)	p. 84
EM (6)	p. 75

To Music (Schubert)

DMT (6)	p. 165

The Rook (Stravinsky)

ND (6)	pp. 151-153

The Trout (Schubert)

EM (6)	pp. 78-79	MMYO (6)	pp. 54-55
SM (6)	pp. 162-163		

The Waits' Carol (Savile)

ND (6)	pp. 168-169

SONGS BY FAMOUS COMPOSERS (cont'd)

While Bagpipes Play (Bach)

MMYO (6)   pp. 150-151

Whither? (The Brook)

DMT (6)   pp.

POPULAR SONGS OF THE PAST

A Bicycle Built for Two (Dacre)

SM (6)   pp. 112-113

Beyond the Blue Horizon (Whiting-Harling)

GWM (6)   p. 21

Carolina Moon (Davis-Burke)

GWM (6)   p. 42

Dance with the Dolly (Traditional)

GWM (6)   p. 100

Deep in the Heart of Texas (Swander-Hershey)

EM (5)   pp. 152-153

Give My Regards to Broadway (Cohan)

ND (6)   p. 19

Happiness (Gesner)

ND (6)   pp.

In My Merry Oldsmobil

GWM (6)   p.

Inch Worm (Loesser)

GWM (6)   p.
EM (6)   p.

Jingle, Jangle, Jingl

GWM (5)   pp.

Meet Me in St. Louis

ND (6)   p.

O Mister Moon (Tradit

GWM (6)   pp.

Whither? (The Brook) (Schubert)

DMT (6) pp. 166-167

Happiness (Gesner)

ND (6) pp. 22-23

)

In My Merry Oldsmobile (Edwards)

GWM (6) p. 20

Inch Worm (Loesser)

GWM (6) p. 74
EM (6) p. 182

Jingle, Jangle, Jingle (Loesser)

GWM (5) pp. 90-91 EM (5) pp. 154-155

hey)

Meet Me in St. Louis (Mills)

ND (6) p. 20

O Mister Moon (Traditional)

GWM (6) pp. 56-57

POPULAR SONGS OF THE PAST (cont'd)

Swinging on a Star (Burke)

GWM (6)   pp. 206-207

Let a Smile Be Your Umbrella (Fain)

EM (5)   p. 175

Thumbelina (Loesser)

EM (6)   p. 180   MOM (5)   pp. 192-193

Wait till the Sun Shi

GWM (5)   pp. 5

The Wells Fargo Wagon

MMYO (6)   pp. 1

Wonderful Copenhagen

EM (6)   p. 1

Wait till the Sun Shines, Nellie (Tilzer)

GWM (5) pp. 56-57

The Wells Fargo Wagon (Willson)

MMYO (6) pp. 190-191

Wonderful Copenhagen (Loesser)

pp. 192-193 EM (6) p. 184

SONGS FOR SPECIAL DAYS AND SEASONS

Holidays

Special Days

Fall, Winter, Spring

These songs should be sung for enjoyment during the appropriate time of year. Students will enjoy adding verses, creating movements, and organizing dramatizations. You may want to add other favorites to the list.

SERVICE SONGS

The Army Goes Rolling Along (Gruber-Arberg)

DMT (5)	pp. 212-213
MM (5)	p. 50 (Caissons)
GWM (6)	pp. 114-115
SM (6)	pp. 154-155 (Field Artillery Song)

Eternal Father, Strong to Save (Dykes) (Navy Hymn)

DMT (5)	p. 209	MMYO (5)	p. 71
MOM (6)	p. 98	MMYO (6)	p. 161

The Marines' Hymn (Phillips)

GWM (5)	pp. 134-135
DMT (5)	p. 209
SM (6)	pp. 156-157

Reveille (Bugle Call)

DMT (5)	p. 208

Taps (Bugle Call)

DMT	p. 2

U.S. Air Force Blue (

DMT (5)	pp. 2
GWM (6)	pp. 2

Other songs not in th

Anchors Aweigh

Semper Paratus

The Green Beret

Off We Go into t

PATRIOTIC SONGS

America (Smith)

MOM (5)	p. 103	DMT (6)	pp. 214-215
DMT (5)	p. 215	MOM (6)	p. 102
MMYO (6)	p. 219	ND (5)	p. 218 (words)
MMYO (5)	p. 70	ND (6)	p. 220 (words)

America, the Beautifu

GWM (5)	p. 1
MOM (5)	p. 1
DMT (5)	pp. 6
MMYO (5)	p. 7
ND (5)	p. 2
OS	p. 4

rg)

llery Song)

avy Hymn)

p. 71
p. 161

Taps (Bugle Call)

DMT	p. 208

U.S. Air Force Blue (Scott-Texton)

DMT (5)	pp. 214-215
GWM (6)	pp. 228-229

Other songs not in the Song Series:

Anchors Aweigh

Semper Paratus

The Green Beret

Off We Go into the Wild Blue Yonder

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pp. 214-215
p. 102
p. 218 (words)
p. 220 (words)

America, the Beautiful (Bates-Ward)

GWM (5)	p. 189	MMYO (6)	p. 89
MOM (5)	p. 102	DMT (6)	pp. 212-213
DMT (5)	pp. 6-7	MOM (6)	pp. 104-105
MMYO (5)	p. 70	SM (6)	p. 158
ND (5)	p. 219 (words)	ND (6)	p. 221 (words)
OS	p. 4		

PATRIOTIC SONGS (cont'd)

American Hymn (Keller)

EM (6)	p. 208

Battle Hymn of the Republic (Steffe-Ward)

EM (5)	p. 16	MMYO (5)	p. 128
DMT (6)	pp. 204-205	MMYO (6)	p. 160
MOM (5)	p. 104	ND (5)	p. 218 (words)
MM (5)	p. 165	ND (6)	p. 220 (words)

Columbia, the Gem of the Ocean (Becket)

EM (5)	pp. 34-35	MMYO (6)	p. 164
MOM (6)	pp. 106-107		

God Bless America (Berlin)

EM (5)	p. 195
ND (5)	p. 218 (words)

The Home Road (Carpenter)

DMT (6)	p. 208
EM (6)	p. 2

Maryland, My Maryland (Randall)

OS	p. 1

Stars and Stripes Fo

MOM (6)	p.
MM (5)	p.

Star-Spangled Banner

EM (5)	pp.
MOM (6)	pp.
SM (6)	pp.
ND (5)	p.
MMYO (5)	p.

When Johnny Comes Ma

DMT (5)	p.
EM (5)	p.
MM (5)	p.
GWM (6)	pp.

You're a Grand Old F

GWM (6)	pp.
EM (6)	p.

d)

p. 128
p. 160
p. 218 (words)
p. 220 (words)

p. 164

Stars and Stripes Forever (Sousa)

MOM (6)	p. 108	GWM (5)	pp. 192-193
MM (5)	p. 194	MMYO (6)	p. 151

Star-Spangled Banner (Key)

EM (5)	pp. 182-183	MMYO (6)	p. 166
MOM (6)	pp. 100-101	DMT (6)	pp. 200-201
SM (6)	pp. 202-203	MOM (5)	pp. 100-101
ND (5)	p. 219 (words)	DMT (5)	pp. 218-219
MMYO (5)	p. 68	MM (5)	pp. 196-197

When Johnny Comes Marching Home (Lambert)

DMT (5)	p. 8
EM (5)	p. 12
MM (5)	p. 171
GWM (6)	pp. 120-121

You're [illegible] Grand Old Flag (Cohan)

GWM (6)	pp. 210-211
EM (6)	p. 10

HOLIDAYS

THANKSGIVING

Come Ye Thankful People (Alford-Elvey)
(Harvest Hymn)

GWM (5)	p. 198	DMT (5)	p. 180
MMYO (6)	p. 88	OS	p. 56

For the Beauty of the Earth (Kocher)

MOM (6)	p. 85

Now Thank We All Our God (Cruger-Rinckart)

EM (5)	p. 193

Prayer of Thanksgivin

MOM (5)	p. 8
MMYO (5)	p. 6
MMYO (6)	p. 8
GWM (6)	p. 2

Thanksgiving Song (Ri
(Swing the Shini

OS	p. 5

HANUKAH

Chanukah, O Chanukah (Hasidic Song)

MMYO (5)	p. 90	MMYO (6)	p. 81

Haleluyoh (Israeli Folk Song)

EM (6)	p. 204

Joyous Chanukah (Hebrew Folk Song)

MMYO (5)	p. 89

My Candles (Jewish Fo

MOM (5)	p. 8

O Hanukah (Yiddish Fo

EM (5)	p. 1
ND (6)	p. 2

Rock of Ages (Old Heb

DMT (5)	p. 1
EM (5)	p. 1
MMYO (6)	p. 9
MOM (6)	p. 8

THANKSGIVING

p. 180
p. 56

rt)

Prayer of Thanksgiving (Netherlands Folk Song)

MOM (5)	p. 86	DMT (6)	p. 179
MMYO (5)	p. 66	EM (6)	p. 191
MMYO (6)	p. 86	ND (5)	p. 220
GWM (6)	p. 212	OS	p. 57

Thanksgiving Song (Riley-Gaynor)
(Swing the Shining Sickle)

OS	p. 55

HANUKAH

p. 81

My Candles (Jewish Folk Song)

MOM (5)	p. 88

O Hanukah (Yiddish Folk Song)

EM (5)	p. 196	MOM (6)	p. 87
ND (6)	p. 236		

Rock of Ages (Old Hebrew Melody)

DMT (5)	p. 184	SM (6)	p. 66
EM (5)	p. 181	GWM (5)	p. 199
MMYO (6)	p. 94	(Hanukah Hymn)	
MOM (6)	p. 86	ND (6)	p. 235

CHRISTMAS

Adeste Fidelis (Old Latin Hymn)

MOM (5) p. 96

African Noel (Liberia)

OS p. 58

A La Nanita Nana (Spanish Carol)

GWM (5) pp. 206-207

And the Trees Do Moan (Southern Mountain Folk Song)

EM (5) pp. 204-205

Bring a Torch Jeanette, Isabella (French Carol)

DMT (5) pp. 198-199 MM (5) p. 78

Deck the Halls (Welsh Melody)

ND (5) pp. 224-225 MMYO (6) p. 98
ND (6) p. 231 GWM (6) p. 217
MMYO (5) p. 86 OS p. 64

Ding, Dong! (French Dance Melody)

MOM (5) p. 94

The Drum Carol (Chil

OS p.

Fum, Fum, Fum (Catal

MMYO (6) p.

The First Noel (Old

MOM (5) pp.
MMYO (6) p.

The Friendly Beasts

OS p.

God Rest Ye Merry, G

DMT (5) p.

Good King Wenceslas

DMT (5) pp.

Go Tell It on the Mo

MOM (5) p.
MM (5) p.
MMYO (5) p.

n Folk Song)

h Carol)

5) p. 78

) (6) p. 98
(6) p. 217
p. 64

The Drum Carol (Chile)

OS	p. 58

Fum, Fum, Fum (Catalan Carol)

MMYO (6)	p. 107

The First Noel (Old English Carol)

MOM (5)	pp. 92-93	SM (6)	pp. 68-69
MMYO (6)	p. 109	EM (6)	p. 196

The Friendly Beasts (12th Century)

OS	p. 71

God Rest Ye Merry, Gentlemen (English Carol)

DMT (5)	p. 184

Good King Wenceslas (Piae Cantiones, 1582)

DMT (5)	pp. 190-191	MOM (6)	p. 88

Go Tell It on the Mountain (Spiritual)

MOM (5)	p. 97	DMT (6)	pp. 192-193
MM (5)	p. 83	EM (6)	pp. 198-199
MMYO (5)	p. 84	ND (5)	p. 229

CHRISTMAS

Hark, the Herald Angels Sing (Mendelssohn)

GWM (5) p. 208 DMT (5) pp. 192-193

Here We Come A-Wassailing (Old English Carol)

EM (5) p. 197 MMYO (6) p. 112
SM (6) p. 73

Holly and the Ivy (English)

MMYO (6) p. 96 GWM (6) p. 222
DMT (6) p. 184

I Wonder As I Wander (Niles)

EM (6) p. 194

Il est Né (French Carol)

EM (6) pp. 200-201 MMYO (6) p. 89

Joy to the World (Handel)

EM (5) p. 200 MMYO (6) p. 97
DMT (5) p. 201 GWM (6) p. 224

March of the Kings (French Folk Melody)

EM (5) pp. 198-199

Masters in This Hall

GWM (5) pp. 2

Noel! (French Carol)

MOM (5) pp. 9

O Come, All Ye Faithf

SM (6) pp. 7

O Tannenbaum (German)

OS p. 6

Pat-a-pan (French Car

GWM (5) pp. 2

Silent Night (Gruber)

MOM (5) p. 9
MMYO (5) p. 7
DMT (6) pp. 1
OS p. 5

Sing We All Noel (Fre
The Shepherd's S

DMT (5) p. 1

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pp. 192-193

Carol)

) p. 112

p. 222

p. 89

p. 97
p. 224

Masters in This Hall (English Carol)

GWM (5) pp. 210-211

Noel! (French Carol)

MOM (5) pp. 96-97

O Come, All Ye Faithful (Reading)

SM (6) pp. 74-75

O Tannenbaum (German)

OS p. 67

Pat-a-pan (French Carol)

GWM (5) pp. 200-201 EM (6) pp. 202-203

Silent Night (Gruber)

MOM (5) p. 99 MM (5) p. 82
MMYO (5) p. 76 MMYO (6) p. 108
DMT (6) pp. 192-193 ND (6) p. 234
OS p. 59

Sing We All Noel (French Carol)
The Shepherd's Song

DMT (5) p. 197 GWM (6) pp. 214-215

CHRISTMAS

Twelve Days of Christmas (English)

MMYO (5) p. 88 MMYO (6) p. 100
OS p. 65

Watts Nativity Carol (Watts-Shure)

EM (5) pp. 206-207

We Wish You a Merry Christmas

OS p. 67

What Child Is This? (Old English Tune)

DMT (5) p. 194 MM (5) p. 81

A New Year Carol (Br

EM (6) p.

Greensleeves (Englis

MMYO (6) p.

New Year Carol (Gree

DMT (6) pp.

ST. PATRICK'S DAY

Cockles and Mussels (Irish Folk Song)

DMT (6) p. 37 OS p. 32

Galway Piper (Irish Folk Song)

MOM (5) p. 68 DMT (6) p. 47

A Song Not Found in Song Series:

McNamara's Band

The Minstrel Boy (I

EM (6) pp.

My Wild Irish Rose

OS p.

Too-ra-loo-ra-loo-r

GWM (6) pp.

NEW YEARS

	A New Year Carol (Britten)
p. 100	EM (6) p. 56
	Greensleeves (English)
	MMYO (6) p. 114 EM (6) p. 46
	New Year Carol (Greek)
	DMT (6) pp. 196-197
p. 81	

ST. PATRICK'S DAY

	The Minstrel Boy (Irish Air)
p. 32	EM (6) pp. 36-37
	My Wild Irish Rose (Olcott)
p. 47	OS p. 33
	Too-ra-loo-ra-loo-ral (Shannon)
	GWM (6) pp. 54-55

RHYTHMIC MOVEMENT

Students in fifth and sixth grades need to have a wide variety of rhythmic activities. These activities not only have musical purpose but also serve as an excellent change of pace in the day.

As they respond with rhythmic movement to music (clapping, tapping, locomotor, and non-locomotor bodily movement), students will be gaining a better understanding of the elements of music.

Students will be:

> responding with precision and accuracy to steady beat and strong beat; to even and uneven rhythm; to form in music
>
> responding with rhythmic movement which indicates their understanding of tempo, dynamics, and other expressive qualities of music
>
> responding creatively with rhythmic movement to a wide variety of music; folk and square dances

Musical Experiences: EXPLORING RHYTHMIC BODY MOVEMENT

Children need to explore many different ways in which they can respond rhythmically to music so that they have experiences to draw upon as they express their feelings and ideas through body movement.

Without this kind of exploratory experience, most children are apt to limit their movement to a fundamental movement, moving forward around the room.

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for musical clues.

Examples:

Melody
  contour
  range
  repetition and c
  figure
  motive
  phrase

Expressive Quality
  a variety of moo
    created by:
      tempo
      intensity
      dynamics
      timbre

The children will
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BODY MOVEMENT

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After exploring the many possibilities for variety in movement, the teacher will need to help students recall and use that variety so that they do not fall back into the limited scope. It takes a long time. As students successfully explore the new ways to move, rhythmic body movement will finally become second nature to them.

During the exploratory experiences, the teacher may chant or use one rhythm instrument as accompaniment. During the exploratory experiences, the movements themselves and how to achieve them will be predetermined through discussion. In later experiences, the music will determine the movement as students listen for musical clues.

Examples:

Melody
  contour
  range
  repetition and contrast
  figure
  motive
  phrase

Expressive Quality
  a variety of moods
    created by:
      tempo
      intensity
      dynamics
      timbre

Rhythm
  pulse (steady beat)
  accent (strong beat)
  meter
  even and uneven
    rhythm patterns

Harmony
  texture of chords
  movement of chord tones

Form
  repetition and contrast
  phrases
  sections

The children will make their decisions as they analyze melody, rhythm, form, and the expressive qualities of the music.

Do not try all of these activities on one day. Practice them over a long period of time, letting the successes of the students determine the timing.

Try the following suggestions; better still, try your own.

1. Have the children discover a variety of ways to move the parts of their bodies.

   How many different ways can you move your feet? legs?

   How many different ways can you move your fingers? hands? arms?

   Move the largest part of your body (trunk).

   How many different ways can you move the trunk of your body?

   Move a small part of your body (toe, finger).

   Move your left shoulder up, down, to the front, to the back.

   Move your right shoulder up, down, to the front, to the back.

   Move your left shoulder up, down; right shoulder, up, down.

   Try a variety of movements with arms: to sides, shoulder height, over head, in front; swing--big movements; make circles--large, small; roll arms; shake, etc.

   How thin can you make yourself?

   How wide can you be?

Students Disco

A variety
bodies.

2. Have the stude
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1 2 3

1 2 3

Use other fund
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ve your fingers?

(trunk).

ve the trunk of

e, finger).

to the front,

to the front,

right shoulder,

ms: to sides,
nt; swing--
, small; roll

Students Discover -

A variety of ways to move all parts of their bodies.

2. Have the students discuss different directions in which they may move. Help them develop their own list which may include:

forward to the right side upward
backward to the left side downward

Walk forward to a drum accompaniment, changing directions as the teacher calls out the new direction.

A count of 8 is good for this. In order to keep the walking pattern steady and execute the change in direction, the teacher will use counts 6, 7, and 8 for direction change:

1 2 3 4 5 6 7 8

-Go to the left.

1 2 3 4 5 6 7 8

Go backward now.

1 2 3 4 5 6 7 8

Go forward now.

Use other fundamental movements, changing directions at the ends of phrases.

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Before beginning, students need to identify the ends of the phrases in order to decide on the direction to use for each phrase. Use a recording with easily identified phrases for this.

STUDENTS EVALUATE

Help students to evaluate their responses with questions such as:

Were there any problems when you changed directions?

What were these problems?

How can they be avoided?

Let the students try again immediately. Evaluate immediately.

Students Discover –

They can move in a variety of directions as they use fundamental movements.

3. Have the students discuss designs or figures they make on the floor as they move.

(circle, square, triangle, oval, etc.)

Divide the class into two groups. One group will move in a circle as the others watch. Then, in turn, the other group will move in a different floor pattern.

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STUDENTS EVAL

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STUDENTS EVALUATE

Encourage the class to evaluate their efforts with questions such as:

> Was the circle round? Was it too tight? What can we do to make a better circle and maintain it as we move? What do we keep in mind as we try to move in a circle?
>
> Were the sides of the triangle straight? What about the corners? Was the triangle too tight? too big? What do we need to keep in mind as we try to make triangular floor patterns?

The above suggestions may be useful in helping the children to evaluate their efforts. It is a good idea to have them try moving in designs again while their suggestions for improvement are fresh in their minds.

Students Discover –

The class can bring variety to movements by forming floor patterns.

4. Have the students discuss the different ways they can move in place.

Some suggestions may be:

> bend, rock, sway, swing, turn, twist, pull, push, squat and stand, bounce, etc.

As each suggestion is made, the whole class may try it out since this does not require space to "travel."

The class needs to know about the different levels of movement. Motivate by asking questions such as:

> How tall can you be? how short?
>
> Are there levels in between shortest and tallest?
>
> Can you move around the room at different levels?

Students should try each of these movements as the suggestions are made.

Have the class choose a level for beginning to move. Walk around the room at this level. Change levels when the teacher says, "Ready? Change!"

Use the following procedure:

1	2	3	4	5	6	7	8
					Ready?	Change	Now!
1	2	3	4	5	6	7	8
					Ready?	Change	Now!

STUDENTS EVALUATE

Have part of
members move
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Students Discover

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STUDENTS EVALUATE

Have part of the class observe some class members move, as above, to check whether they actually are using different levels. Then those who watched will move, while the others observe.

Playing "Statue" is another way to evaluate. All the class may move, changing levels as before. The teacher will stop at an unexpected time, such as:

1 2 3 4 5 6 7 8

Ready? Change Now!

1 2 3 4 5 6 7 8

Ready? Change Now!

1 2 3 STOP!

Everyone "freezes" in position, then looks around to check the different levels of position.

Students Discover –

The use of a variety of body levels causes rhythmic movement to be more expressive.

5. Have the students explore moving at varying tempos -- faster, slower. To bring more meaning to this and to refine their skills, let the class try combinations, such as:

   fast and a high level

   slowly and a high level

   fast and a low level

   slowly and a low level

   Begin slowly and gradually work faster to form a floor pattern.

STUDENTS EVALUATE

As they try these varying tempos, help the students to evaluate their movements with questions such as:

> Is this a comfortable way to move?
>
> Is it possible to create and maintain this established pattern? If not, what created the problem?

Students Discover —

Moving fast, slowly, faster, slower, and similar combinations makes their rhythmic movement more expressive.

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6. Have the st
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Discuss moo
rhythmic mo
following:

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weak,
angry,
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6. Have the students explore ways to express mood through rhythmic movement.

Discuss moods that may be expressed through rhythmic movement. Moods may include the following:

happy, sad
weak, vigorous
angry, pleasant
excited, calm

Individuals may try moving in order to express different moods.

How will you move if you are happy?

How will you move if you are weak?

How will you move if you are trying to sneak up on someone?

Discuss the movements used to express a feeling. Children may say:

skipping, swinging arms, head high for happy

tiptoe, creeping, bent low for sneaking up on someone

Help the class to analyze their movements in terms of direction, level, space, tempo, and rhythm. Ask them to discuss whether anything else gave them a clue to determine the mood, for example:

relaxed body

tense body

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facial expression

erect posture, slumped posture, stiff posture

STUDENTS EVALUATE

An individual will decide on a mood and move to express the mood. The class will try to identify what he had in mind.

Students Discover –

Individuals may need to use different body levels, tempos, space, directions and their whole bodies to communicate a mood through rhythmic movement.

7. Have the students explore ways to show duration through rhythmic body movement.

Students can demonstrate long and short (even and uneven) rhythm patterns since they have experienced these patterns since kindergarten. Most of these examples will be locomotor movements. Help the students to explore duration with non-locomotor movements.

Certain instruments which produce sounds of long duration can be played for accompaniments to movements; e.g., triangle, gong, tambourine (shaken). When the gong is sounded, the student may move some parts of his body in one direction as long as he hears the sound. The teacher then may strike the gong again, and each student moves

in a different
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Help the class
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STUDENTS EVAL

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in a different direction as long as he hears the sound. Each time the gong is sounded, he moves in a different direction and to a different level.

Help the class experiment with a variety of ways in a non-locomotor rhythmic movement to show duration of sound. Some other ways to explore are:

A. 1. Move the right arm upward.
   2. Move the left arm upward.
   3. Move the right arm downward.
   4. Move the left arm downward.

B. From squatting position to tall as possible; reverse.

C. Swing both arms in one direction; reverse.

STUDENTS EVALUATE

Were you able to time your motion so that you could continue the motion as long as there is sound?

Did you use a variety of levels? directions? parts of the body?

Students Discover —

Individuals need to plan ahead in order to express duration of sound in rhythmic movement.

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Objective:	To help students respond to basic dance steps from the variety of dance music they hear	Concept:	There are music.

[NOTE: *As students listen to a variety of dance music by well-known composers, t this music was written to accompany dancing. Some dance music, however, and is not suited to dancing.*

Learning to move to music, using the set dance step, will reinforce the s music. It will help him in the recognition of a kind of dance music when

Fifth and sixth graders are sometimes reluctant to dance with a partner-- continuous program of folk and square dancing in the elementary school. either with a partner or with the students moving freely around the room does not have to be in a patterned dance, although some classes may wish

Following are the basic dance steps for some of the best known dance musi

Gavotte: ($\frac{4}{4}$ time)

3	4	1	2	3	4	1	2
point	point	step	step	step	point	step	step
R	R	R	L	R	L	L	R

[Note: *At the ends of phrases, measures 6 and 7 are step (4 counts)*

1	*2*	*3*	*4*
step	*step*	*point*	*point.*]

Morris Dance: ($\frac{2}{4}$ time)

1	2	1	2	
step	hop	step	hop	etc.

[Note: *This is similar to a skip except the hop is a little delayed*

Polka: ($\frac{2}{4}$ time)

1	2	1	2	
step	together	step	hop	etc.

Schottische: ($\frac{4}{4}$ time)

1	2	3	4	
step	step	step	hop	etc.

BEST COPY AVAILABLE

o basic dance
dance music

Concept: There are basic dance steps for some dance music.

y of dance music by well-known composers, they will discover that some of mpany dancing. Some dance music, however, was written for concert performance

ng the set dance step, will reinforce the student's understanding of the e recognition of a kind of dance music when he hears it.

metimes reluctant to dance with a partner--especially if they have not had a square dancing in the elementary school. Basic dance steps can be done the students moving freely around the room without a partner. The experience rmed dance, although some classes may wish to create or learn a set dance.]

steps for some of the best known dance music of the past.

4	1	2	3	4	1	2	3	4	
oint	step	step	step	point	step	step	step	point	etc.
R	R	L	R	L	L	R	L	R	

rases, measures 6 and 7 are step (4 counts); and measure 8 is

4
point.]

2	1	2	
p hop	step	hop	etc.

o a skip except the hop is a little delayed and the knee is lifted higher.]

2	1	2	
ther	step	hop	etc.

2	3	4	
step	step	hop	etc.

Waltz-walk: ($\frac{3}{4}$ time) Walk forward:

1	2	3	1	2	3
whole foot	toes	toes			
L	R	L	R	L	R

Before trying the waltz walk, have students listen to the music and --

1. Clap the steady beat (♩ ♩ ♩), accenting the first beat.

2. Clap the strong beat (♩ 𝄽 𝄽).

3. Stand in walk position; then shift weight, from front to back, on the str

4. Now try the waltz-walk, traveling forward freely around the room.

5. Try waltz-walk backward.

6. Waltz-walk forward and then backward on alternate phrases.

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	1	2	3	1	2	3
d:	whole foot	toes	toes			
	L	R	L	R	L	R

tudents listen to the music and --

accenting the first beat.

ft weight, from front to back, on the strong beat (front-back), etc.

g forward freely around the room.

ward on alternate phrases.

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Objective: To help students create a dance through understanding the rhythm, form, and expressive qualities of the music	Concepts: The rhyt music de
Musical Experiences	M
Students will learn the play party dances on pp. 110-111 in EM (5). This should be done over an extended period of time.	Early settlers in A play party dances. Some danced while o Sometimes the play formation (single o Others were in a do The Virginia Reel. Others were danced
When students are thoroughly familiar with these dances, have them create their own dance to the familiar tune Hop Up, My Ladies EM (5), pp. 72-73. Sing the song and determine:	
The rhythm	Rhythm: The meter the verse (♩ ♩) o rhythmic f
The form	Form: The song i phrases an refrain ma
The mood	Mood: The song i
Decide how these three elements will determine the dance they create.	This is what one cl
	A dance formation m circle -- boy, girl

ce through
rm, and
usic

s on pp. 110-111
xtended period

h these dances,
familiar tune
g the song and

rmine the dance

Concepts: The rhythm, form, and mood of the dance music determine what the dance will be.

Musical Discoveries

Early settlers in America used familiar tunes for their play party dances.

Some danced while others sang and clapped.

Sometimes the play party dances were in a circle formation (single or double).

Others were in a double line formation as, for example, The Virginia Reel.

Others were danced in squares.

Rhythm: The meter of the song is $\frac{2}{4}$. The rhythm of the verse is even and can be felt in 2's (♩ ♩) or in 4's (♩♩♩♩). The entire rhythmic feeling of the refrain is uneven.

Form: The song is in AB form. The verse has two phrases and the refrain has two phrases. The refrain may be felt in four half phrases.

Mood: The song is gay and lively.

This is what one class decided:

A dance formation must be decided upon. Try a single circle -- boy, girl, boy, girl.

Musical Experiences

Decide on A:

Clap (as they sing the verse) in 2's (♩ ♩) then in 4's (♩♩♩♩) to determine which they wish to use. Have the class try moving these two patterns with their feet in order to decide which is best.

Sing the verse, indicating the length of the phrases with arms moving in an arc.

Decide on B:
Sing the refrain, clapping the melodic rhythm.

	Boys step:	Girls answer:
Line 1:	Hop up, my ladies	three in a row
	L R L R R	L R L R
Line 2:	(same)	three in a row
		L R L R
Line 3:	(same)	(same as 1)
Line 4:	Swing partner.	

Then boys move counter-clockwise to next girl, ready for A.

M

There can be two ba
another for B (the

It is easier to mov
will provide a grea
the refrain.

To show the two phr
phrase 1 and change
hands joined.

The first and third
first measure of th
lines 1 and 3. The
The fourth line is

Face partner, still
(see Musical E

	Musical Discoveries
	There can be two basic designs: one for A (the verse), another for B (the refrain).
♩) then in 4's to use. Have with their feet	It is easier to move with the pattern in 2's. This will provide a greater contrast to the uneven rhythm in the refrain.
the phrases	To show the two phrases, we could move to the right on phrase 1 and change direction on phrase 2, with all hands joined.
hythm. swer:	The first and third lines have the same rhythm. The first measure of the second line is the same as in lines 1 and 3. The second measure is different. The fourth line is entirely different.
a row R a row R 1) next girl,	Face partner, still in the single circle formation. (see Musical Experiences for diagram of B.) ←

[NOTE: The dance, as described here, was created by one class. Having the same experiences in analyzing the song, each class will come up with its own creation.

Do not expect the children to arrive at these same conclusions. However, the dance should reflect the meter, the phrases, the sections, and the mood of the music.]

LISTENING

Listening is the most basic musical activity because it is involved in every musical response. Listening is essential in learning to sing a melody and to sing in harmony. In order to move to music, one must listen first, then move. Listening is involved as students explore and experiment with instruments, as they choose appropriate instruments to play, and as they play these instruments. Contact with the elements of music is dependent upon listening skills. Therefore, experiences must be planned which focus on developing listening skills.

As fifth and sixth graders begin to evaluate their own musical efforts and the musical performances of others, they need to be able to listen with more discrimination.

The teacher sets the stage for listening. If he is enthusiastic, expectant, and receptive, the class will be responsive.

Listening to recordings should be scheduled frequently so that students may become thoroughly familiar with many compositions. This will help in their developing a listening repertoire of compositions of significant musical value.

Students will be:

listening to a variety of music for enjoyment and for musical purpose

listening to music on recordings, radio, and television; to each other, and to the teacher; and to live musical performances

listening to music for a change of pace in the day; to hear familiar music; to share musical favorites with others

Students will be l

to recognize

to identify c

to recognize

to recognize
rhythm, and h

to identify f

to identify f

to recognize
qualities in

to begin to r
American folk

to begin to r
music

ivity because it
Listening is
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d as students
, as they choose
they play these
of music is
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, the class will

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familiar with
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r enjoyment

radio, and
the teacher;

pace in the
are musical

Students will be listening with musical purpose:

to recognize orchestral and band instruments

to identify combinations of instruments

to recognize a variety of keyboard instruments

to recognize certain characteristics of melody, rhythm, and harmony

to identify form in music

to identify forms of music

to recognize and identify the expressive qualities in music

to begin to recognize the characteristics of American folk music and of music of other cultures

to begin to recognize a variety of styles of music

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CHILDREN LEARN ABOUT ORCHESTRAL INSTRUMENTS

Each instrument in the orchestra has its own unique quality of sound known as tone color or timbre. A composer selects an instrument or combination of instruments to convey a specific mood, effect, idea, or image.

Children will be able to identify the tone color of an instrument as a result of having many opportunities to listen to music which features the instrument prominently. The ability to classify instruments into their respective families according to timbre--to recognize the quality of sound of an entire family or part of it; to identify the timbre of an instrument which is part of a larger orchestral texture; and to recognize the variety of sounds an instrument is capable of producing, depending upon the way it is played, will be an outgrowth of many musical experiences during a child's years in the elementary school.

"Live" performances by a variety of small ensembles, orchestra and band concerts, and concerts by soloists help children become familiar with the instruments aurally, as well as visually. In the absence of "live performers," the use of individual pictures of the instruments will be helpful to children as they listen to music.

As children are able to classify all of the instruments of the orchestra into their respective families and understand the function of each family, they will want to examine individual instruments in greater detail. Utilize the skills of instrumental students in the schools to perform, to demonstrate how a tone is produced, to explain the various parts, and to show how the instrument is assembled. Students in junior and senior high school could provide the same type of service to demonstra
taught in the elemen

Children will be abl
instrumentation used
concert band or a ma
esting for them to s
orchestras and bands
for use in their cla

Becoming acquainted
also an important as
and its instruments.

SOURCES:

Young Person's Gui
to the Orchestra

Meet the Instrumen
Filmstrips, reco

Ensembles, Large a
(includes Young

Peter and the Wolf

The Marine Band

The Navy Band

The Military Band

The Composer and H
Vol. 1

First Chair

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s own unique
timbre. A
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e same type of

service to demonstrate the more complex instruments not taught in the elementary school.

Children will be able to differentiate between the instrumentation used in an orchestra and that of a concert band or a marching band. It will be interesting for them to study several seating plans for orchestras and bands and to make a large seating plan for use in their classroom or the music center.

Becoming acquainted with the role of the conductor is also an important aspect of the study of the orchestra and its instruments.

SOURCES:

Young Person's Guide to the Orchestra	Britten	ML 5768 ML 5183 EM (6) Ⓡ LSC 2596
Meet the Instruments (Bowmar) Filmstrips, recording, 25 pictures		Album 83
Ensembles, Large and Small (Bowmar) (includes Young Person's Guide to the Orchestra)		
Peter and the Wolf	Prokofiev	ML 5593 CL 671
The Marine Band		LPM 2687
The Navy Band		LPM 2688
The Military Band		COL. 1056
The Composer and His Orchestra Vol. 1		Mercury Record Corp.
First Chair		ML 4629

CHILDREN LEARN ABOUT MUSIC IN THE LIFE OF MAN

As students deal with the elements of music and their concepts through listening to a great variety of music embracing over 300 years of cultural development, there will be a need to help them gain a general historical perspective which they will broaden later in junior and senior high school.

While some of the facts about a composer's life may appeal to children, this personal aspect of learning should be dealt with very briefly. The libraries of elementary schools contain a number of biographies of composers' lives; and these books should be made available to children if they wish to read about a specific composer.

The development of a time line will serve to develop an historical perspective. Such a time line indicates graphically when major events occurred in the history of the world and when composers lived in relation to these events. Events in our own history must be related to historical events elsewhere in the world.

Significant prose, poetry, painting, sculpture, architecture, and drama should be related to the music children will be hearing, when feasible. These will be particularly appropriate when children deal with form and expressive quality.

The materials in the listening center should include literature, works of art, and information about composers and periods of music. Listening guides may be developed for use by individuals and small groups as a supplement to, or an extension of, a listening lesson for the entire class, as a means of hearing more compositions by a composer, or to extend the
development of a con
music for enjoyment

Far more important
is the development
the life of man and
ages. If we start
how he uses music,
to him, we can help
see how other people
conditions of a par
interrelatedness of

OF MAN

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development of a concept. Guides for listening to music for enjoyment are also important.

Far more important than the elements and their concepts is the development of a gradual awareness of music in the life of man and man's creative impulse through the ages. If we start with the child's creative potential, how he uses music, and what the music of today means to him, we can help him take a look into the past to see how other people used music, the prevailing conditions of a particular time in history, and the interrelatedness of all the art forms.

THE ORIGIN AND DEVELOPMENT OF ROCK

THE MUSIC OF AFRICA

Listen to recordings of ceremonial dances, songs, and chants from Africa.

Resources:

Ⓡ African Music Folkways 8852

Ⓡ Negro Folk Music of Africa and America Folkways 4500

Ⓡ African and Afro-American Drums Folkways 4502

Look at films of the people performing their dances and playing their instruments.

Resources:

African Dances Contemporary Films, Inc.

Rhythm of Africa B. W. Radim Films, Inc.

Equatorial Africa B. W. Filmstrip - McGraw-Hill Textfilms

Discovering the Music of Africa BFA Educational Media

Respond through bodily movement to recordings of dances, songs, and chants to feel and convey mood, beat, and rhythm patterns.

Create a dance to be performed to a specific recorded selection.

Improvise rhythm pat
selection using a va
guiro, and maracas.

Develop patterns whi

Record the rhythm pa

Notate the rhythm pa
chart.

Create a dance and p
Attach wrist bells t
rhythm of the feet m
who are dancing to u
and bending movement
clapping. Small gro
polyrhythms on drums
dancing. Improvise
psaltery, meloharp,
and flute to accompa

Explore a kalimba (t
accompany a song.

Sing the song Ne Nka
individuals separate
voices (chorus).

SPIRITUALS OF THE AN

Sing Two Wings, EM (

Compare the use of I
spiritual with the s

es, songs, and

Americ

Folkways 4502

their dances and

lms, Inc.

ilms, Inc.

rip - McGraw-Hill

rdings of dances,
od, beat, and

cific recorded

Improvise rhythm patterns to accompany a recorded selection using a variety of drums, wood block, claves, guiro, and maracas.

Develop patterns which are syncopated.

Record the rhythm patterns (polyrhythms) on a tape.

Notate the rhythm patterns in polyrhythm form on a chart.

Create a dance and polyrhythms for instruments. Attach wrist bells to the ankles of dancers so that the rhythm of the feet may be heard. Encourage children who are dancing to use lunging, twisting, stretching, and bending movements and to develop patterns for clapping. Small groups of children may improvise polyrhythms on drums, maracas, and gong to accompany dancing. Improvise melodies and rhythms on the psaltery, meloharp, zither (melody strings), xylophone, and flute to accompany dancing.

Explore a kalimba (thumb piano), and use it to accompany a song.

Sing the song Ne Nkansu, ND (5), p. 74, which utilizes individuals separately (solo) and a large group of voices (chorus).

SPIRITUALS OF THE AMERICAN NEGRO

Sing Two Wings, EM (5), pp. 86-87.

Compare the use of leader (solo) and chorus in this spiritual with the song from the Congo.

Resources:

Swing Low, Sweet Chariot EM (5), pp. 82-83

Call and Response:

Rock-A My Soul MMYO (6), pp. 182-183

Ezekiel Saw the Wheel MMYO (5), pp. 24-25

He's Got the Whole World in His Hands
MMYO (6), p. 2

There's a Meeting Here Tonight MMYO (6), p. 3

Kum Ba Yah MMYO (6), p. 200; OS, p. 58

Michael, Row the Boat Ashore OS, p. 31

Work Songs:

Grizzly Bear MMYO (6), pp. 176-177

Entertainment:

The Boatmen's Dance MMYO (6), pp. 170-171

Happy Songs:

This Train MMYO (6), pp. 180-181

Ev'ry Time I Feel the Spirit DMT (6), p. 8

Get on Board DMT (6), p. 9

Little David ND (6), p. 58; DMT (5), p. 98

Somebody's Knockin' at Your Door EM (5), pp. 84-85

I'm Gonna Si

Sad, Slow Songs:

Trampin' DM

Reverent Songs:

Let Us Break

Lonesome Val

Sing a variety of
Help the children
characteristics o

a style for
intricate
syncopatio

Compare the music
with the music of

Resource Material

Music of the
Songs EM (6
music draws
upon the fol
to this coun
when they se
folk melodie
times in the
our shores.

I'm Gonna Sing MMYO (6), pp. 4-5

Sad, Slow Songs:

Trampin' DMT (5), p. 24

Reverent Songs:

Let Us Break Bread Together DMT (6), p. 194

Lonesome Valley EM (5), pp. 88-89

Sing a variety of spirituals in unison and in parts. Help the children develop an understanding of the characteristics of African music.

- a style for voice
  - intricate rhythms in syncopation
- improvisation
  - call and response
    - (work songs, spirituals, gospel songs)

Compare the music of the American Negro in the south with the music of Africa.

Resource Material:

Music of the American Negro: Spirituals and Work Songs EM (6), p. 172 (teacher's edition). Today's music draws not only upon the music of Africa but upon the folk and church music of Europe, brought to this country by the various groups of people when they settled in the different regions. Many folk melodies received new texts to reflect the times in the new country after they arrived on our shores.

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Provide opportunities for children to sing:

- sea chanties
- songs of lumberjacks
- songs of the men who built the railroads (Research Gandy dancers.)
- war songs
- early hymns in the "American style"
- songs of the miners
- songs of the men who plied the canals on barges
- cowboy songs and ballads
- songs of the pioneers in the westward movement
- songs of all regions of the country

Help children develop an understanding of the melody, rhythm, harmony, form, and expressive qualities of these songs. Help them compare a "newer" version of a song with the original from the "old country."

THE BLUES (a vocal style)

Listen to the recording of Good Morning Blues, Ledbetter, (MMYO 6, p. 187) (EM 5 p. 87) to identify the "blue note."

Sing the song, following the musical score, to locate the "blue note" and to determine which tone of the scale is lowered.

Follow the musical

Experiment with rhy
patterns for the in
and to complete the

Improvise an accomp
(EM 5, p. 87) (teac

Sing Ev'ry Night wh
169, Ⓡ 5) to loca
which tone of the s

Resources:

Joe Turner Blu
MMYO (6), p. 1

Long John (Bl
MMYO (6), p. 2

John Henry (S
MMYO (6), p. 1

Shorty George
MMYO (6), p. 1

The City Blues
ND (5), pp. 6-

Sixty-Six Highw
ND (5), p. 8

Ⓡ Rhapsody in

Ⓡ Prelude No.
EM (5), Ⓡ

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r" version of a
ntry."

Blues, Ledbetter,
y the "blue note."

re, to locate
one of the

Follow the musical score to rotice the form.

Experiment with rhythm instruments to improvise patterns for the interlude between each of the phrases and to complete the third phrase.

Improvise an accompaniment in bass for the piano (EM 5, p. 87) (teacher's edition).

Sing Ev'ry Night when the Sun Goes In (EM 6, pp. 168-169, Ⓡ 5) to locate the "blue note" and to determine which tone of the scale is lowered.

Resources:

Joe Turner Blues (American Blues)
MMYO (6), p. 186

Long John (Blues Song)
MMYO (6), p. 26

John Henry (Southern Folk Song)
MMYO (6), p. 178

Shorty George (notated melody) (Ledbetter)
MMYO (6), p. 188

The City Blues (U.S. Folk Blues)
ND (5), pp. 6-7

Sixty-Six Highway Blues (Guthrie)
ND (5), p. 8

Ⓡ Rhapsody in Blue (Gershwin)

Ⓡ Prelude No. 2 (Gershwin)
EM (5), Ⓡ 9

Ⓡ "Blues" from The Plow That Broke the Plains (Thomson)
GWM (6), Music USA BOL 65

Ⓡ Third Movement from Concertino for Jazz Quartet and Orchestra (Schuller)
MMYO (6), p. 197

Ⓡ St. Louis Blues

Ⓡ The World's Greatest Blues Singer

"Long Old Road" Bessie Smith

Ⓡ Cheap Thrills

"Down on Me"
"Turtle Blues" Janis Joplin

Resource Material:

Music of the American Negro: The Blues
EM (5), p. 87 (teacher's edition)
EM (6), p. 171 (teacher's edition)

Help children develop an understanding of the characteristics of the blues.

Use of the lowered 3rd or 7th scale tones

Use of wails and cries

Use of instruments played in a style to imitate the voice

Use of slower tempo

Use of $\frac{4}{4}$ time

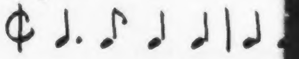
Use of three phr
(AAB form) (sad,

CREOLE BAMBOULAS

Sing the Creole song
Ⓡ 4); and develop a
song.

Develop an ostinato t
accompaniment for the

Example:



Listen to Bamboula by

Respond through
to the steady be
the music.

Develop an accom
Bamboula.

Additional Resource M

MMYO (5), p. 113

Resources:

Baked Potato MM

Caroline MM

Michie Banjo MM

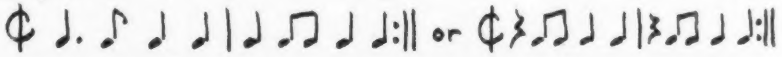
Use of three phrases, each four measures in length (AAB form) (sad, mournful mood)

CREOLE BAMBOULAS

Sing the Creole song Sweet Potatoes (EM (5), p. 90; Ⓡ 4); and develop a rhythmic accompaniment for the song.

Develop an ostinato to be played on a drum as an accompaniment for the song.

Example:



Listen to Bamboula by Gottschalk (EM (5), p. 91 Ⓡ 9).

Respond through bodily movement and hand clapping to the steady beat and rhythm patterns heard in the music.

Develop an accompaniment (polyrhythms) for Bamboula.

Additional Resource Material:

MMYO (5), p. 113

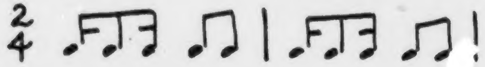
Resources:

Baked Potato	MMYO (5), p. 115
Caroline	MMYO (5), p. 114
Michie Banjo	MMYO (5), p. 116

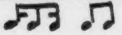
RAGTIME (a piano style)

Listen to Maple Leaf Rag by Scott Joplin to hear the syncopation used in the music.

Clap and play the following rhythm:



(typical ragtime rhythm)

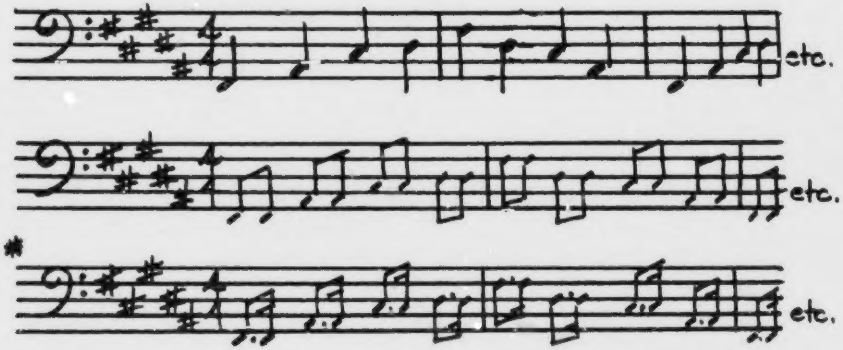
Listen to Golliwogg's Cakewalk by Debussy to hear the syncopated pattern ().

Improvise rhythm patterns on instruments for both of the selections, and accompany the recordings.

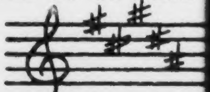
Listen to Bamboula, and compare the rhythm patterns in it with those in Maple Leaf Rag.

BOOGIE-WOOGIE (a piano style)

Explore the black keys of the piano to create an ostinato in bass.

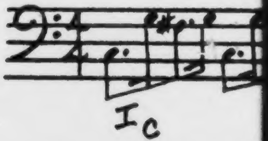


Play four measures o
measures of it with



As one student plays
other students may t
above it.

Explore a variety of
ostinato, and superi
Play the following b
IV, and V chords.



Improvise melodies t

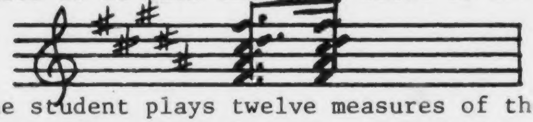
Improvise a melody o

Phrase I

Phrase II

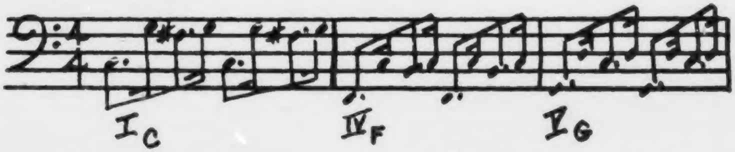
Phrase III

Play four measures of this bass; then play four more measures of it with the chord added to it.



As one student plays twelve measures of the bass, other students may take turns improvising a melody above it.

Explore a variety of rhythm patterns for the basso ostinato, and superimpose improvised melodies above. Play the following basso ostinato based upon the I, IV, and V chords.



Improvise melodies to go with this basso ostinato.

Improvise a melody over the following basso ostinato:

Phrase I	four measures	I chord (C chord)
Phrase II	two measures	IV chord (F chord)
	two measures	I chord (C chord)
Phrase III	two measures	V chord (G chord)
	two measures	I chord (C chord)

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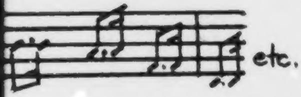

THE SYNCOPATION IN LATIN AMERICAN AND CALYPSO MUSIC

Improvise a variety of syncopated rhythm patterns, and record them on tape. Notate the patterns on charts so that many students have an opportunity to read and play them on a variety of instruments.

Develop syncopated patterns for rhythmic accompaniments to be used with the following songs:

Angelico	DMT (6), p. 115 MMYO (6), p. 208
Panamam Tombé	MMYO (6), p. 209
Sambalele	DMT (6), p. 114
El Llanero	ND (6), pp. 56-57
Jamaica Farewell	ND (6), pp. 50-51
Hosanna	EM (6), pp. 130-131 MMYO (5), pp. 204-205
Water Come-A-Me Eye	EM (6), pp. 128-129

Move to the recordings of these songs.

JAZZ

Help students develop an understanding of the origins and development of jazz in America. The form grew out of a mixture of Spanish, French, and African folk music and Protestant church music. This heritage was reflected in the Negro street bands of New Orleans and the combos in clubs.

The Characteristics

alterations of
timbre in songs

melody

rhythm

harmony

timbre

form

instrumentatio
saxophone, str
piano

ALYPSO MUSIC

n patterns, and
ns on charts so
to read and play

c accompaniments

115
. 208

. 209

114

56-57

50-51

130-131
p. 204-205

128-129

of the origins
e form grew out
rican folk music
tage was reflected
s and the combos

The Characteristics of Jazz -- An Art of the Performer

alterations of the melody, rhythm, harmony, and timbre in songs

melody	sliding to or away from tones improvisation between phrases improvisation on a melody the use of "blue notes" (lowered 3rd or 7th steps)
rhythm	syncopation
harmony	improvisation by instrumentalists playing in various combinations adding the 6th of the chord as an extra note
timbre	instruments played in unusual ways use of mutes imitation of the sound of the human voice (wail of the blues singer) vocal style based on folk singing of Africa
form	12-bar blues

instrumentation: trumpet, trombone, tuba, clarinet, saxophone, string bass, drums, guitar, banjo, piano

DIXIELAND IN NEW ORLEANS (1900)

This style developed in the clubs and dance halls of New Orleans. It was lighter than the New Orleans blues and had a prominent melody with moving parts over the harmony. The 12-bar blues was used with the harmony of the I, IV, I, V_7, I chords. Rhythmic emphasis came on beats two and four.

Listen to the recording of When the Saints Go Marching In, EM (6) Ⓡ 11. Follow the score in EM (6) on pages 174 and 175. *The elements of style are heard in the recording and are shown on the musical score in the book.*

Take a simple folk song and alter the melody, rhythm, and harmony to create a song in jazz style.

Instrumental students may improvise on trumpet, clarinet, saxophone, baritone horn, trombone, and drums.

> Create a rhythm section consisting of drums, guitar, and baritone horn or trombone.
>
> Have a trumpet player improvise on the melody.
>
> The trombone or baritone horn player may play the roots of the chords.
>
> A clarinet player might try embellishing the melody.

Listen to Take the "A" Train EM (6) Ⓡ 11, and compare it with the recording of When the Saints Go Marching In.

Listen to the solo improvisations and jam session in the Dixieland recordings of Oh, Susanna! and There'll Be Some Changes Made, DMT (6).

Listen to the Gut
Armstrong to disco
and style. Improv
patterns to accomp
Terra by Winters,

Resource Material:

American Jazz
edition)

MMYO (5), p.

CHICAGO JAZZ (1917

With the migration
Orleans to Chicago
occurred. Popular
Soloists played ve
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Teagarden, and Bix
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Listen to a select
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trumpet, clarinet,
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) 11, and compare
ts Go Marching In.

jam session in the
nd There'll Be

Listen to the Gut Bucket Blues recorded by Louis Armstrong to discover the form, harmony, instruments, and style. Improvise a variety of syncopated rhythm patterns to accompany the recording of Samba Da Minha Terra by Winters, DMT (5).

Resource Material:

American Jazz EM (6), pp. 173-175 (teacher's edition)

MMYO (5), p. 121

CHICAGO JAZZ (1917-1925)

With the migration of many jazz musicians from New Orleans to Chicago, changes in the style of jazz occurred. Popular songs were styled in the jazz idiom. Soloists played very intricate melodic and rhythmic passages. A greater variety of chords was added to the harmonic structure and support in a song. Groups played in a more polished manner. The tenor saxophone was added to the ensemble, and the size of the rhythm section increased. Eddie Condon, Benny Goodman, Jack Teagarden, and Bix Beiderbecke were well known performers. The music of white musicians was not based upon the jazz idiom of the Negro but on the popular tunes of "Tin Pan Alley." Thus the "crooner," or sentimental singer, joined the group in contrast to the black singer in New Orleans jazz who imitated the style of instruments.

Listen to a selection by one of the performers listed above to compare the Chicago style with New Orleans jazz.

KANSAS CITY JAZZ (1927-1934)

Larger bands were formed, and soloists and ensemble alternated in the performance of music. Duke Ellington was a famous performer.

SWING (1935-1945)

Popular songs were used, and the "big band sound" was born. It included many brass instruments and a number of saxophones. Melodies were important, and arrangements were written especially for the groups. Harmony was more interesting due to the use of more chords. Performers were highly skilled and trained musicians. Glenn Miller, Count Basie, the Dorsey brothers, and Benny Goodman were famous performers.

BOP (1945-1955)

Dizzie Gillespie was a famous player of this style. Groups were small. Melodies were full of skips, rhythms were intricately syncopated; parts often were played in octaves, and their phrases were clipped. Improvisations strayed far from the original melody.

PROGRESSIVE JAZZ (1945-1952)

Stan Kenton was an exponent of this style, characterized by wailing brass. There was more of the "big band sound," hard-driving tempi; and clashing, dissonant tone clusters.

COOL JAZZ (1949-1960)

Cool Jazz was played by small combos and was restrained and devoid of much emotion. The music was often soft and had very subtle rhythms. Passages for the ensemble alternated with solo improvisations. Dave Brubeck is a famous member of t

Resources: Recordin

The Stor

THE MUSIC OF TODAY

Popular music today
centuries of music.
the elements and sty
as well as those of

Melody

Modes
  Dorian
  Lydian
  Mixolydian
Ragas
Melismatic passages
Figure and sequence
Polyphony

Style

Middle Ages
Renaissance
  Baroque (Polyphon
Classical
Romantic
Contemporary

and ensemble
Duke Ellington

band sound" was
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d was restrained
was often soft
for the ensemble
Dave Brubeck is

---

a famous member of this school of jazz.

Resources: Recordings

The Story of Jazz (Folkways) 7312

THE MUSIC OF TODAY

Popular music today reflects the evolution of many centuries of music. Many rock groups have drawn upon the elements and stylistic characteristics of the past as well as those of other cultures.

Melody

- Modes
  - Dorian
  - Lydian
  - Mixolydian
- Ragas
- Melismatic passages
- Figure and sequence
- Polyphony

Style

- Middle Ages
- Renaissance
  - Baroque (Polyphony/Chorale)
- Classical
- Romantic
- Contemporary

Rhythm

- ancient dance rhythms
- ostinato

Harmony

- bitonality
- ostinato
- pedal point
- continuo parts

Form

- canon
- fugue
- passacaglia
- rondo

Instruments

symphonic instruments
string quartet
harpsichord
recorders
lute
sitar

Forms of Music

theme and variation
concerto
oratorio
overture
opera
mass (Requiem)
suite

ROCK'N'ROLL (1950's)

This style represented the amalgamation of Country and Western Music, Rhythm and Blues, and the music of black and white people.

Listen to a variety of selections to develop an understanding of the musical characteristics.

Rock'n'Roll

Elvis Presley - Hound Dog
Jailhouse Rock
Bill Haley and
The Comets - Rock Around the Clock

Country and Western

Bobby Gentry - Ode to Billie Joe
Glenn Campbell - Galveston
Johnny Cash - At San Quentin
Bobby Dylan - Nashville Skyline

POP (1960's)

Folk

Albums by Joa
Pete
Simo

Jazz

Albums by The

Rock

Albums by Chu
Chu

MOTOWN (Detroit)

Help the children
Motown, Rhythm and

Listen to selectio

FOLK ROCK

Develop an underst
folk rock; and com
United States for

Listen to: Crosby
Simon

Mamas

POP (1960's)

Folk

Albums by Joan Baez
Peter, Paul and Mary
Simon and Garfunkel

Jazz

Albums by The Four Freshmen

Rock

Albums by Chuck Berry
Chubby Checker

MOTOWN (Detroit)

Help the children discover the similarities between Motown, Rhythm and Blues, and Gospel.

Listen to selections by: The Jackson Five
Diana Ross and the Supremes
The Temptations

FOLK ROCK

Develop an understanding of the characteristics of folk rock; and compare examples with folk songs of the United States for form, text, and instruments.

Listen to: Crosby, Stills, Nash and Young
Simon and Garfunkel - Sounds of Silence
Parsley, Sage, Rosemary and Thyme
Mamas and Papas - California Dreams

POPULAR PERFORMERS AND GROUPS

Jazz

Louis Armstrong
Count Basie
Dave Brubeck
Duke Ellington
Benny Goodman
Stan Kenton
Glenn Miller

Soul

James Brown
Aretha Franklin
Supremes
Temptations

Pop

Baja Marimba Band
Brazil 66
5th Dimension
Tiajuana Brass
Mason Williams

Rock

Beatles
Blood, Sweat and Tears
Carpenters
Donovan
Mamas and the Papas
Rolling Stones
Simon and Garfunkle
Crosby, Stills, Nash, and Young

"Popular" Baroque

P. D. Q. Bach
Switched on Bach
Baroque Beatles
Swingle Singers

Folk

Joan Baez
Judy Collins
Bob Dylan
Ian and Sylvia
Joni Mitchell
Pete Seeger
Peter, Paul, and Mary

Psychedelic

Cream
Doors
Jimmy Hendrix
Iron Butterfly
Jefferson Airplane

HARD ROCK

Listen to selections

The Beatles
The Rolling Sto
The Doors

Develop an understan
the musical characte
harsh, intense music.

SOFT ROCK

Listen to Marrakesh
which reflect the dr
style. Compare them
examples of Hard Roc
expressive quality.

Help students identi
compare the differen

Melody

steps (scalewise pro
skips (chordline pro

Harmony

I, IV, V, V7, II, VI
use of other chords
close relationship o
tones which lay far

POPULAR PERFORMERS AND GROUPS

Baroque

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n Bach
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l, and Mary

c

rix
rfly
Airplane

HARD ROCK

Listen to selections by:

The Beatles - Instant Karma
The Rolling Stones - Honky Tonk Woman
The Doors - Touch Me

Develop an understanding of the expressive quality and the musical characteristics which create this loud, harsh, intense music.

SOFT ROCK

Listen to Marrakesh Express and All You Need Is Love which reflect the dreamy, lilting, happy music of this style. Compare them with Touch Me and Revolution, examples of Hard Rock, for characteristics of expressive quality.

Help students identify the musical characteristics and compare the different styles:

Melody

steps (scalewise progression)
skips (chordline progression)

Harmony

I, IV, V, V7, II, VI
use of other chords
close relationship of tones
tones which lay far apart

Rhythm

beat (pulse)
accent
meter
tempo
rhythmic patterns

Form

ABA
AABA

Expressive Quality

Ethnic origin

Style of singing

Style of playing instruments

Instruments and their use

The Beatles

Compare an early Beatles' composition with one written in their final years together as a group. Analyze the music aurally, then follow the musical score to discover characteristics of:

- melody
- harmony
- rhythm
- form
- expressive quality
- timbre of instruments
  (solo and in combination)

Sing Norwegian Wood and Eleanor Rigby, using the musical score. Compare these selections in terms of the expressive quality with Hard Day's Night.

Develop a list of the characteristics of Hard and Soft Rock from listening to the recordings and performing the selections from the score.

Listen to Sergeant Pepper's Lonely Hearts Club Band to discover the characteristics which make Acid Rock different from those of Hard and Soft Rock.

Listen to Abbey Road to discover the characteristics of style and instrumentation used.

Assemble as large a
possible, and have c
over an extended per
variety of instrumen
used.

Listen to Eleanor Ri
used and the style o
playing and the inst
passage from one of

Sing Yesterday, obse
the melodic range.
that of Sergeant Pep
play the Dorian mode
and the mixolydian m
based. (See Dorian

Accompany songs on a

Norwegian Wood

Strawberry Fields
Forever

Eleanor Rigby

Yellow Submarine

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Analyze the
score to discover

using the musical
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Acid Rock
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aracteristics of

Assemble as large a collection of Beatles' songs as is possible, and have children listen to the recordings over an extended period of time to discover the great variety of instruments and electronic sounds that are used.

Listen to Eleanor Rigby to discover the instrumentation used and the style of playing. Compare the style of playing and the instrumentation used with a short passage from one of Brandenburg Concerti by Bach.

Sing Yesterday, observing the musical score to discover the melodic range. Compare the contour and range with that of Sergeant Pepper. Help children sing, read, and play the Dorian mode upon which Eleanor Rigby is based and the mixolydian mode upon which Norwegian Wood is based. (See Dorian mode p. 138.)

Accompany songs on a variety of instruments:

Norwegian Wood	melody - flute harmony - guitar
Strawberry Fields Forever	rhythm - Develop an orchestration using rhythm instruments to convey the feeling of changing meter. harmony - guitar
Eleanor Rigby	melody - flute harmony - cello (ostinato) bass guitar
Yellow Submarine	harmony - guitar

Get Back	harmony - piano (pedal point on chord roots, F and B^b in broken octaves) string bass - roots of chords guitar
With a Little Help from My Friends	harmony - guitar
Hey Jude	harmony - guitar
Revolution	rhythm - drums, cymbal harmony - electric guitar
Yesterday	melody - flute harmony - guitar rhythm - maracas
Let It Be	harmony - guitar
Ticket to Ride	harmony - guitar
Here Comes the Sun	melody - flute harmony - guitar
Octopus's Garden	harmony - guitar
In-A-Gadda-Da-Vida	harmony - electric guitar rhythm - drums, cymbal
Raindrops Keep Falling on My Head	arrange easy parts for band
Love is Blue	melody - flute harmony - guitar
Cruel War	harmony - guitar

Where Have All the Flowers Gone?

Blowin' in the Wind

Jesus Christ Supers

"Hosanna" from Jesu
Christ Superstar

"Everything's Alrig
Jesus Christ Supe

House of the Rising

Scarborough Fair

Develop a list of p
popular.

Encourage students
and organize them a

Develop a collectio

Encourage individua
a particular musica
style and music.

Help students devel
each type of rock.

List the meloc
teristics of e
expressive qua

piano (pedal point
roots, F and B^b in
ctaves)
ass - roots of

guitar

guitar

rums, cymbal
electric guitar

lute
guitar
aracas

guitar

guitar

lute
guitar

guitar

electric guitar
rums, cymbal

sy parts for band

lute
guitar

guitar

Where Have All the Flowers Gone?	harmony - guitar
Blowin' in the Wind	harmony - guitar
Jesus Christ Superstar	harmony - arrange for piano arrange easy parts for band
"Hosanna" from Jesus Christ Superstar	melody - sing in unison harmony - guitar
"Everything's Alright" fr. Jesus Christ Superstar	melody - sing in unison harmony - guitar
House of the Rising Sun	harmony - guitar
Scarborough Fair	melody - flute, recorder harmony - guitar

Develop a list of performers and groups currently popular.

Encourage students to bring in their own recordings, and organize them according to "Pop" or "Rock."

Develop a collection of Rock books for use in school.

Encourage individual students or small groups to study a particular musical group or individual performer's style and music.

Help students develop a chart listing selections for each type of rock.

List the melodic, rhythmic, and harmonic characteristics of each type. Describe the form and expressive quality of the music.

Develop a collection of pictures of Rock groups and mount them on a bulletin board.

Develop a dictionary of "Rock language" (terms).

Encourage children to form their own Rock groups to play in and out of school.

Help children write and play their own Rock music.

Encourage children to *use the musical score* in addition to recordings for their preparation.

Develop discrimination in the choice of instruments to accompany selections. Study the music from the standpoint of the melody, rhythm, harmony, form, expressive quality, and instruments. Draw upon music of the past as often as possible through comparing a Rock selection for one of the elements with another selection, or tracing the use of a particular style or device. Plan programs at which Rock groups can perform for the children. Encourage students to perform for these programs, in large groups, singing with accompaniments, or in small Rock groups developed within the school.

Subscribe to
Pipeline
Published by
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Each iss
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Subscribe to and use —

Pipeline

Published by Silver Burdett
(Division of General Learning Corporation)

A recording and thirty copies of a student guide are issued each month during the school year.

Each issue presents music which is currently popular and all selections focus on one musical concept or element. The "hits" of today are presented with excerpts from music representative of many styles and periods in history.

Objective: To help children listen to, experiment with, and create Electronic Mus

---

Listen to a variety of electronic compositions.

Leilya and the Poet	El-Dabh	EM (6) Ⓡ 11
Stereo Electronic Music #1	Arel	EM (6) Ⓡ 11
Composition for Synthesizer	Babbitt	EM (6) Ⓡ 11
Poeme Electronique	Varese	ND (5)
Of Wood and Brass	Ussachevsky	ND (6)
Events	Powell	ND (6)
Sleepers Wake (Moog Synthesizer)	Bach	ND (6)
Randu Xanadu	Uchenik	ND (6)
Ionisation	Varese	ND (5) EM (4) Ⓡ 10
Taped Music		ND (6)
Fantasy in Space	Leuning	MMYO (6)
Gargoyles	Leuning	ND (6)
Switched on Bach		MS 7194
Well-Tempered Synthesizer		MS 7286
Electronic Music	Folkways	(FM 3436)

Nonesuch Guide to Ele
Music

Switched on Santa

Columbia Princeton El
Music Center

Electronic Music

Electronica and Percu

Stockhausen- Electron
Music

Beatles - Sgt. Pepper
Lonely Hearts Club

Sounds of New Music

Use material in song

Otto Leuning

Experiments with Tape

Compose Your Own Elec

Material on Electroni

Look at a movie:

Discovering Elec

New Sounds in Mu

experiment with, and create Electronic Music

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sitions.

EM (6) Ⓡ 11

EM (6) Ⓡ 11

EM (6) Ⓡ 11

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ND (5)

EM (4) Ⓡ 10

ND (6)

MMYO (6)

ND (6)

MS 7194

MS 7286

(FM 3436)

Nonesuch Guide to Electronic Music		HC 73018
Switched on Santa		SPCX-1007
Columbia Princeton Electronic Music Center		MS 6566
Electronic Music		TU 3406-5
Electronica and Percussion		MS 7139
Stockhausen- Electronic Music	Deutsche Grammaphon	138811
Beatles - Sgt. Pepper's Lonely Hearts Club Band		MAS 2653
Sounds of New Music	Folkways	(FM 6160)

Use material in song books as a guide. Examples:

Otto Leuning	MMYO (6), pp. 146-147
Experiments with Tape Recorders	MMYO (6), pp. 148-149
Compose Your Own Electronic Music	EM (6), pp. 186-190
Material on Electronic Music	ND (6), pp. 213-218

Look at a movie:

Discovering Electronic Music - BFA Educational Media

New Sounds in Music - BFA Educational Media

Look at filmstrips:

Otto Leuning

Morton Subotnick (with recording)

Collect magazine and newspaper articles and pictures.

Make lists of television shows and commercials which use electronic music.

Experiment with equipment:

- a record player
- two tape recorders (reel to reel, one with three heads, if possible)
- two microphones
- two or more patch cords
- earphones

Experiment with sound sources:

- Collect a variety of sound sources.
- Change the speed and record them at the new speed.
- Superimpose sound upon sound to create a new timbre.
- Produce feedback by holding the microphone close to the speaker.
- Produce an echo by placing two tape recorders in tandem.
- Make tape loops for continuous sound.

Collect a varie
tape.

Create an electronic
may be a total class
individuals or small
compositions. This
the Music Center.

Discuss ideas for so
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Record fragments; th

[NOTE: *As individua*
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e recorders

nd.

Collect a variety of sound sources on a cassette tape.

Create an electronic composition. The first attempt may be a total class effort. Later, interested individuals or small groups may create their own compositions. This could become a learning center in the Music Center.

Discuss ideas for sound sources in order to plan form or structure of the piece and decide on a theme.

Record fragments; then assemble on a master tape.

[NOTE: *As individuals or small groups create compositions, they may wish to try to notate the "music." Whether the class composes beautiful music or comes up with an electronic loser is of no consequence; they will have listened, experimented, and created their own music. Through these experiences, they will develop a better understanding of the medium.*]

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LISTENING REPERTOIRE

Students will continue to build a listening repertoire... music they can recognize and will want to listen to for enjoyment. The listening repertoire will be developed from the variety of music that students use in all musical activities. The student's own repertoire will emerge as he hears and uses a variety of music.

You may wish to add to the list offered here.

LISTENING REPERTOIRE

MELODY

- Melodic Contour
  - Range
  - Direction
  - Tonal Center

Jesu, Joy of Man's Desiring (obligato)	Bach
"Menuetto" from Divertimento No. 17 (Themes 1 and 3)	Mozart
"Anitra's Dance" from Peer Gynt Suite No. 1	Grieg
Londonderry Air	Grainger
Traumerei	Schumann
Simple Gifts	Shaker Melody
The Blacksmith	Brahms
Little Fugue in G minor (exposition)	Bach
"Hoe-Down" from Rodeo	Copland
"Cinderella Goes to the Ball" from Cinderella	Prokofiev
"Golliwogg's Cakewalk" from Children's Corner Suite	Debussy
Fugue in G Major ("Jig")	Bach

"Ride of the Valkyr
Die Walkure

"The Swan" from Car
Animals

"Play of the Waves"

"Sarabande" from Su

Canzona No. 2 for B

"Anvil Chorus" from

"Air for the G Stri
Suite No. 3 in D

"Badinerie" from Su
in B minor

"Minuet" from Suite
B minor

Hungarian Dance No.

Andalucia

Love theme from Rome

Strawberry Fields Fo

Yesterday

Danse Macabre (Theme

Clair de Lune

LISTENING REPERTOIRE

Bach
Mozart
Grieg
Grainger
Schumann
Shaker Melody
Brahms
Bach
Copland
Prokofiev
Debussy
Bach

"Ride of the Valkyries" from Die Walkure	Wagner
"The Swan" from Carnival of the Animals	Saint-Saens
"Play of the Waves" from La Mer	Debussy
"Sarabande" from Suite for Strings	Corelli
Canzona No. 2 for Brass and Organ	Gabrieli
"Anvil Chorus" from Il Trovatore	Verdi
"Air for the G String" from Suite No. 3 in D Major	Bach
"Badinerie" from Suite No. 2 in B minor	Bach
"Minuet" from Suite No. 2 in B minor	Bach
Hungarian Dance No. 1 in G minor	Brahms
Andalucia	Lecuona
Love theme from Romeo and Juliet	Mancini
Strawberry Fields Forever	Lennon & McCartney
Yesterday	Lennon & McCartney
Danse Macabre (Theme 2)	Saint-Saens
Clair de Lune	Debussy

The Moldau (River theme)	Smetana
"Popular Song" from The Façade Suite	Walton
Slavonic Dance No. 1 (Theme 2)	Dvorak
"Dance of the Comedians" from The Bartered Bride (Theme 1)	Smetana
"Pavane of the Sleeping Beauty" from Mother Goose Suite	Ravel
"Scherzo" from A Midsummer Night's Dream	Mendelssohn

RHYTHM

Pulse

"March of the Siamese Children" from The King and I	Rodgers
Colonel Bogey March	Alford
"Triumphal March" from Aida	Verdi
"March" from Love for Three Oranges	Prokofiev
"Knightsbridge March" from London Suite	Coates
Marche Joyeuse	Chabrier

Shifting Accent - Syncopation

"Blues" from The Plow That Broke the Plains	Thomson
"The Dance of the Adolescents" from The Rite of Spring	Stravinsky

"Infernal Dance o
from The Firebi

"Wheat Dance" fro

Slavonic Dance No

España Waltzes

"Brazilian Dance"
Dances for Orch

"Russian Sailors'
The Red Poppy

Prelude No. 2

"Danza" from Braz

"Danza" from Bach
No. 4

"Hoe-Down" from R

"Valse" from The

Jamaican Rhumba

Kobiki-Uta (Secti

Meter

2's - Many marche
measure.

3's - Many waltze
to hear thr

Smetana
Walton
Dvorak
Smetana
Ravel
Mendelssohn
Rodgers
Alford
Verdi
Prokofiev
Coates
Chabrier
Thomson
Stravinsky

"Infernal Dance of King Kastchei" from The Firebird	Stravinsky
"Wheat Dance" from Estancia	Ginastera
Slavonic Dance No. 1	Dvorak
España Waltzes	Chabrier
"Brazilian Dance" from Three Dances for Orchestra	Guarnieri
"Russian Sailors' Dance" from The Red Poppy	Glière
Prelude No. 2	Gershwin
"Danza" from Brazilian Impressions	Respighi
"Danza" from Bachianas Brasileiras No. 4	Villa-Lobos
"Hoe-Down" from Rodeo	Copland
"Valse" from The Facade Suite	Walton
Jamaican Rhumba	Benjamin
Kobiki-Uta (Section 4)	Koyama

Meter

2's - Many marches convey a feeling of two beats in a measure.

3's - Many waltzes move at a tempo which makes it easy to hear three beats in a measure.

Changing Meter

"The Shrovetide Fair" from Petrouchka	Stravinsky
"Street in a Frontier Town" from Billy the Kid	Copland
"Hop 'O My Thumb" from Mother Goose Suite	Ravel
"The Spirits of the Earth" from The Perfect Fool Ballet Suite	Holst
Six Dances in Bulgarian Rhythm	Bartok
"Promenade" from Pictures at an Exhibition	Mussorgsky

A Variety of Rhythmic Patterns

"The Pines of the Villa Borghese" from The Pines of Rome	Respighi
"Alla Marcia" from Karelia Suite	Sibelius
"Dance of the Comedians" from The Bartered Bride	Smetana
España	Chabrier
Andalucia	Lecuona
"Brazilian Dance" from Three Dances for Orchestra	Guarnieri
"Spanish Dance No. 1" from La Vida Breve	de Falla
Toccata for Percussion (Third Movement)	Chavez

HARMONY

Unusual Harmonies

Epitaphium for Flute and Harp

Symphony No. 2, Fift

Symphony No. 3 for B Movement

"Conversations of Be Beast" from Mother (Theme of the Beas

Kleine Kammermusik

Ground Bass

A Ground

Ostinato

"The Spirits of the The Perfect Fool B (Introduction and

"Carillon" from L'Ar No. 1

"Berceuse" from The

Stravinsky

Copland

Ravel

Holst

Bartok

ion

Mussorgsky

Respighi

Sibelius

Smetana

Chabrier

Lecuona

Guarnieri

de Falla

Chavez

HARMONY

Unusual Harmonies	
Epitaphium for Flute, Clarinet, and Harp	Stravinsky
Symphony No. 2, Fifth Movement	Ives
Symphony No. 3 for Band, Fourth Movement	Gianinni
"Conversations of Beauty and the Beast" from _Mother Goose Suite_ (Theme of the Beast)	Ravel
Kleine Kammermusik	Hindemith
Ground Bass	
A Ground	Handel
Ostinato	
"The Spirits of the Earth" from _The Perfect Fool Ballet Suite_ (Introduction and Coda)	Holst
"Carillon" from _L'Arlesienne Suite No. 1_	Bizet
"Berceuse" from _The Firebird_	Stravinsky

Massive Harmonies	
"The Great Gate of Kiev" from Pictures at an Exhibition	Mussorgsky
Widely Spaced Chords	
"Play on Waves" from La Mer	Debussy
Polytonality	
First Movement from Scaramouche Suite	Milhaud
Ballet Mecanique	Antheil
"Putnam's Camp, Redding, Connecticut" from Three Places in New England	Ives
Tone Clusters	
"Laideronette, Empress of the Pagodas" from Mother Goose Suite	Ravel
Ballet Mecanique	Antheil
"Circus Music" from The Red Pony	Copland
"Ballet of the Unhatched Chicks" from Pictures at an Exhibition	Mussorgsky
"Play of the Waves" from La Mer	Debussy
"Infernal Dance of King Kastchei" from The Firebird	Stravinsky

FORM

Introduction a

"Finale" from Wi

"Dance of the Co
The Bartered B

American Salute

"The Changing o
Carmen Suite

"Waltz" from Sl

"Rosenkavalier S
Der Rosenkaval

AB

"Badinerie" fro
B minor

"Bouree" from S
Major

"Bouree" from W

"Hornpipe" from

ABA

Wedding Day at

"Circus Music"

Slavonic Dances
and 8

res
Mussorgsky
Debussy
te Milhaud
Antheil
t"
Ives
as"
Ravel
Antheil
Copland
om
Mussorgsky
Debussy
Stravinsky

FORM

✓ Introduction and Coda

"Finale" from William Tell Overture	Rossini
"Dance of the Comedians" from The Bartered Bride	Smetana
American Salute	Gould
"The Changing of the Guard" from Carmen Suite	Bizet
"Waltz" from Sleeping Beauty	Tchaikovsky
"Rosenkavalier Suite" from Der Rosenkavalier	Strauss

✓ AB

"Badinerie" from Suite No. 2 in B minor	Bach
"Bouree" from Suite No. 3 in D Major	Bach
"Bouree" from Water Music Suite	Handel
"Hornpipe" from Water Music Suite	Handel

✓ ABA

Wedding Day at Trollhaugen	Grieg
"Circus Music" from The Red Pony	Copland
Slavonic Dances, Nos. 1, 4, 6, and 8	Dvorak

"Bouree" Nos. 1 and 2 from Suite No. 2 in B minor	Bach
"March of the Dwarfs" from Lyric Pieces	Grieg
"March Past of the Kitchen Utensils" from The Wasps	Vaughan Williams
"Gavotte" from Suite No. 3 in D Major	Bach
"Allegro Deciso" from Water Music Suite	Handel
Funeral March of the Marionette	Gounod
"Minuet" from Surprise Symphony	Haydn
Gavotte	Kabalevsky
"Mazurka" from Masquerade Suite	Khachaturian
"Galop" from The Comedians	Kabalevsky
March Militaire	Schubert
"Polka" from Schwanda	Weinberger
"Cinderella's Waltz" from Cinderella	Prokofiev
"Menuetto" from Quartet in D minor	Haydn
"Barcarolle" from Tales of Hoffman	Offenbach
Hungarian Dance No. 1 in G minor	Brahms
Hungarian Dance No. 5	Brahms
Halling, Op. 72 No. 4	Grieg
Minute Waltz	Chopin

"Marche" from Ba

Tritsch-Tratsch

"Waltz" from Fan

– Rondo – ABACA

"Spanish Dance N
La Vida Breve

Gypsy Rondo

"Romanze" from E
Nachtmusik

"Waltz on Ice" f
Holiday

– Rondo – ABACAB

"Allegro" from Q

"Waltz" from Sle

– Rondo – ABCBA

"Impressions for
George Washing

– Rondo – ABABA

"Scherzo" from S

"An Evening in t
Hungarian Sket

2 in	
	Bach
ces	Grieg
	Vaughan Williams
r	Bach
ite	Handel
	Gounod
	Haydn
	Kabalevsky
	Khachaturian
	Kabalevsky
	Schubert
	Weinberger
	Prokofiev
	Haydn
	Offenbach
	Brahms
	Brahms
	Grieg
	Chopin

"Marche" from Ballet Suite	Lully
Tritsch-Tratsch Polka	Strauss
"Waltz" from Fantastic Toy Shop	Rossini
— Rondo — ABACA	
"Spanish Dance No. 1" from La Vida Breve	de Falla
Gypsy Rondo	Haydn
"Romanze" from Eine Kleine Nachtmusik	Mozart
"Waltz on Ice" from Winter Holiday	Prokofiev
— Rondo — ABACABA	
"Allegro" from Quartet in C minor	Beethoven
"Waltz" from Sleeping Beauty	Tchaikovsky
— Rondo — ABCBA	
"Impressions for Band" from George Washington Bridge	Schuman
— Rondo — ABABA	
"Scherzo" from Symphony No. 7	Beethoven
"An Evening in the Village" from Hungarian Sketches	Bartok

✓ Rondo ✓ ABACADA	
"Viennese Musical Clock" from Hary Janos Suite	Kodaly
Rondo for Bassoon and Orchestra	Weber
"Dance of the Comedians" from The Bartered Bride	Smetana
✓ Rondo ✓ ABACADAEA	
"Spring" from The Four Seasons	Vivaldi
✓ Rondo ✓ ABACABAC	
"Cattle" from The Plow That Broke the Plains	Thomson
✓ Rondo ✓ ABACABACA	
"Knightsbridge March" from London Suite	Coates
✓ Theme and Variation	
Trout Quintet, Fourth Movement	Schubert
Variations on Sakura	Eto
"Variations on 'Simple Gifts'" from Appalachian Spring	Copland
Variations on "Pop! Goes the Weasel"	Caillet
"Andante" from Surprise Symphony	Haydn
Variations on "Ah, vus dirai-je, maman"	Mozart

"The Girl I Lef
Irish Suite

"Fourth Movemen
No. 4 in F mi

American Salute

"First Movement
No. 10 in C M

✓ Fugue

Little Fugue in

Pumpkineater's

Fugue on "Yanke

Fugue in D Majo

The Cat's Fugue

"Fugue" Octet

✓ Sonata Allegr

First Movement,
B Flat

First Movement,

First Movement,

Fourth Movement
for Band

BEST COPY AVAILABLE

"The Girl I Left Behind Me" from Irish Suite	Anderson
"Fourth Movement" from Symphony No. 4 in F minor	Tchaikovsky
American Salute	Gould
"First Movement" from String Quartet No. 10 in C Major	Mozart

✓ Fugue

Little Fugue in G minor	Bach
Pumpkineater's Fugue	McBride
Fugue on "Yankee Doodle"	Thomson
Fugue in D Major	Selby
The Cat's Fugue	Scarlatti
"Fugue" Octet	Hindemith

✓ Sonata Allegro Form

First Movement, Symphony No. 5 in B Flat	Schubert
First Movement, Classical Symphony	Prokofiev
First Movement, Symphony No. 102	Haydn
Fourth Movement, Symphony No. 3 for Band	Giannini

Janos
Kodaly
Weber
Smetana
Vivaldi
Thomson
Coates
Schubert
Eto
Copland
" Caillet
Haydn
man" Mozart

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FORMS OF MUSIC

✓ Suites

London Suite	Coates
Grand Canyon Suite	Grofé
Mississippi Suite	Grofé
Death Valley Suite	Grofé
Mother Goose Suite	Ravel
Suite: Amahl and the Night Visitors	Menotti
Peer Gynt Suite No. 1	Grieg
L'Arlesienne Suites Nos. 1 and 2	Bizet
Suite for String Orchestra	Corelli-Pinelli
Façade Suite	Walton
Masquerade Suite	Khatchaturian
Hary Janos Suite	Kodaly
Rosenkavalier Suite	Strauss

✓ Tone Poems

Danse Macabre	Saint-Saens
The Moldau	Smetana
The Sorcerer's Apprentice	Dukas
Phaeton	Saint-Saens

Till Eulenspiegel's

✓ Overtures

Prelude to Hansel a

Prelude to Carmen

Overture to The Mag

Overture to The Bar

Overture to Candide

Overture to My Fair

Overture to Die Mei

Overture to Jesus C
Superstar

Egmont Overture

MOOD IN MUSIC

✓ Majestic, Stately

"The Great Gate of
Pictures at an Ex

"Final Scene" from

"Farandole" from L'
Suite No. 2 (Them

Lord Salisbury's Pa

"Minuet" from Don C

Coates
Grofé
Grofé
Grofé
Ravel
Menotti
Grieg
Bizet
Corelli-Pinelli
Walton
Khatchaturian
Kodaly
Strauss

Saint-Saens
Smetana
Dukas
Saint-Saens

Till Eulenspiegel's Merry Pranks	Strauss
Overtures	
Prelude to Hansel and Gretel	Humperdinck
Prelude to Carmen	Bizet
Overture to The Magic Flute	Mozart
Overture to The Bartered Bride	Smetana
Overture to Candide	Bernstein
Overture to My Fair Lady	Lerner and Lowe
Overture to Die Meistersinger	Wagner
Overture to Jesus Christ, Superstar	Webber and Rice
Egmont Overture	Beethoven
MOOD IN MUSIC	
Majestic, Stately	
"The Great Gate of Kiev" from Pictures at an Exhibition	Mussorgsky
"Final Scene" from Firebird	Stravinsky
"Farandole" from L'Arlesienne Suite No. 2 (Theme I)	Bizet
Lord Salisbury's Pavane	Gibbons
"Minuet" from Don Giovanni	Mozart

"Andante" from Surprise Symphony	Haydn
Marche (Section A)	Lully
Chester (Brass ensemble)	Billings-Schuman
"Father of Waters" from Mississippi Suite (Theme)	Grofé
The President's March	Phile
London March	anonymous

Lively

"Scherzo" from A Midsummer Night's Dream	Mendelssohn
Wedding Day at Trollhaugen	Grieg
"Ballet of the Unhatched Chicks" from Pictures at an Exhibition	Mussorgsky
Badinerie	Corelli
Danse	13th Century
"Shepherd's Dance" from Amahl and the Night Visitors	Menotti
"Gigue" from Suite No. 3 in D Major	Bach
Little Train of Caipira	Villa-Lobos
"The Girl I Left Behind Me" from Irish Suite	Anderson

"Intermezzo" from Th

Fourth Movement from Symphony

Haymaker's Jig

"Allegro" from Water

Boisterous, Exciti

"Dance of the Comedi The Bartered Bride

España Waltzes

"The Shrovetide Fair" Petrouchka

"Play of the Waves"

"Cloudburst" from Th Suite

"Ride of the Valkyri Die Walkure

"Hoe-Down" from Rod

"Russian Sailors' Da The Red Poppy

"Valse" from Façade

"In Wartime" from Su

Slavonic Dance No. 1

Haydn
Lully
Billings-Schuman
Grofé
Phile
anonymous
Mendelssohn
Grieg
Mussorgsky
Corelli
13th Century
Menotti
Bach
Villa-Lobos
Anderson

"Intermezzo" from The Comedians	Kabalesky
Fourth Movement from Classical Symphony	Prokofiev
Haymaker's Jig	New England Contradance
"Allegro" from Water Music Suite	Handel
∽ Boisterous, Exciting ∽	
"Dance of the Comedians" from The Bartered Bride	Smetana
España Waltzes	Chabrier
"The Shrovetide Fair" from Petrouchka	Stravinsky
"Play of the Waves" from La Mer	Debussy
"Cloudburst" from The Grand Canyon Suite	Grofé
"Ride of the Valkyries" from Die Walkure	Wagner
"Hoe-Down" from Rodeo	Copland
"Russian Sailors' Dance" from The Red Poppy	Glière
"Valse" from Façade Suite	Walton
"In Wartime" from Suite No. 2	McDowell
Slavonic Dance No. 1 (Theme I)	Dvorak

Eerie, Grotesque

"Midnight" from Cinderella	Prokofiev
"The Spirits of the Earth" from The Perfect Fool Ballet Suite	Holst
"Infernal Dance of King Kastchei" from The Firebird	Stravinsky
"In the Hall of the Mountain King" from Peer Gynt Suite No. 1 (in part)	Grieg
Night on Bald Mountain	Mussorgsky
"The Hut of Baba Yaga" from Pictures at an Exhibition	Mussorgsky

Quiet, Expressive

Traumerei	Schumann
Moon Legend	Donaldson
"Morning" from Peer Gynt Suite	Grieg
Fantasia on Greensleeves	Vaughan Williams
Syrinx	Debussy
"Sunrise" from The Grand Canyon Suite	Grofé
"Ballet of the Sylphs" from The Damnation of Faust	Berlioz
"Berceuse" from The Firebird	Stravinsky

Clair de Lune

"The Swan" from Car
Animals

Jesu, Joy of Man's

Primitive, Wild

"Invocation of the
from Panambi

"Infernal Dance of
from The Firebird

Devil's Dance

Banshee

Lilting

Andalucia

Blue Danube

Rosenkavalier Suite
Waltz I)

"Anitra's Dance" fr
Suite No. 1

Skaters' Waltzes

Peaceful

"Westminster" from

En Bateau

Prokofiev
Holst
Stravinsky
Grieg
Mussorgsky
Mussorgsky
Schumann
Donaldson
Grieg
Vaughan Williams
Debussy
Grofé
Berlioz
Stravinsky

Clair de Lune	Debussy
"The Swan" from Carnival of the Animals	Saint-Saens
Jesu, Joy of Man's Desiring	Bach
∽ Primitive, Wild ∽	
"Invocation of the Powerful Spirits" from Panambi	Ginastera
"Infernal Dance of King Kastchei" from The Firebird Suite	Stravinsky
Devil's Dance	Stravinsky
Banshee	Cowell
∽ Lilting ∽	
Andalucia	Lecuona
Blue Danube	Strauss
Rosenkavalier Suite (Theme or Waltz I)	Strauss
"Anitra's Dance" from Peer Gynt Suite No. 1	Grieg
Skaters' Waltzes	Waldteufel
∽ Peaceful ∽	
"Westminster" from London Suite	Coates
En Bateau	Debussy

Voiles	Debussy
Pastoral	Milhaud
Syrinx	Debussy
"Berceuse" from The Firebird	Stravinsky

Humorous

"Jack-in-the-Box" from Mikrokosmos	Bartok
"March Past of the Kitchen Utensils" from The Wasps	Vaughan Williams
"Golliwogg's Cakewalk" from The Children's Corner Suite	Debussy
"Polka" from The Age of Gold	Shostakovich
"Valse" from The Façade Suite	Walton
"Scherzo and March" from Love for Three Oranges	Prokofiev
Marche Joyeuse	Chabrier
Second Movement from Symphony No. 8 in F	Beethoven
"The Battle and Defeat of Napoleon" from Hary Janos Suite	Kodaly
"Huckleberry Finn" from The Mississippi Suite	Grofé

A VARIETY OF CONTRASTS

Fourth Movement from Symphony No. 4 in F minor • melody, rhythm, harmony, mode, timbre, ornamentation, mood	Tchaikovsky
"On Muleback" from Impressions of Italy • melody, rhythm, mode, dynamics, style of playing, mood	Charpentier
"An Evening in the Village" from Hungarian Sketches • melody, rhythm, mode, style of playing mood	Bartok
Second Movement from Children's Symphony • melody, rhythm, dynamics, timbre	Zador
"Brazilian Dance" from Three Dances for Orchestra	Guarnieri
"Scherzo" from Symphony No. 7	Beethoven

EXPRESSIVE QUALITY

~ Climax ~

"Alla Marcia" from Karelia Suite	Sibelius
"The Pines of the Villa Borghese" from The Pines of Rome	Respighi
"Norwegian Rustic March" from Lyric Suite	Grieg
"Putnam's Camp, Redding, Connecticut" from Three Places in New England	Ives

"In the Hall of the
from Peer Gynt Su

In the Steppes of C

Sorcerer's Apprenti

"Spanish Dance No.
La Vida Breve

"Russian Sailors' D
The Red Poppy

"Farandole" from L'
Suite No. 1

"Carillon" from L'A
Suite No. 1

"Bridal Procession"

"The Infernal Dance
Kastchei" from Th

"Russian Dance" fro
Suite No. 2

~ Dynamics ~

"Madrid Retreat" fr
in C Major (Fourt

"Changing of the Gu
Carmen Suite

"Bridal Procession"

A VARIETY OF CONTRASTS

Tchaikovsky
Charpentier
Bartok
Zador
Guarnieri
Beethoven
Sibelius
Respighi
Grieg
Ives

"In the Hall of the Mountain King" from Peer Gynt Suite No. 1	Grieg
In the Steppes of Central Asia	Borodin
Sorcerer's Apprentice	Dukas
"Spanish Dance No. 1" from La Vida Breve	de Falla
"Russian Sailors' Dance" from The Red Poppy	Glière
"Farandole" from L'Arlesienne Suite No. 1	Bizet
"Carillon" from L'Arlesienne Suite No. 1	Bizet
"Bridal Procession" from Coq d'Or	Rimsky-Korsakoff
"The Infernal Dance of King Kastchei" from The Firebird	Stravinsky
"Russian Dance" from Gayne Ballet Suite No. 2	Khachaturian
Dynamics	
"Madrid Retreat" from Quintet No. 2 in C Major (Fourth Movement)	Boccherini
"Changing of the Guard" from Carmen Suite	Bizet
"Bridal Procession" from Coq d'Or	Rimsky-Korsakov

Marche Joyeuse	Chabrier
Final Scene from Firebird	Stravinsky
"The Pines of the Appian Way" from The Pines of Rome	Respighi
"Parade" from Divertissement	Ibert
In the Steppes of Central Asia	Borodin
Timbre	
"Spanish Dance No. 1" from La Vida Breve	de Falla
The Emperor's Nightingale	Donaldson
"Conversations of Beauty and the Beast" from Mother Goose Suite	Ravel
"Bridal Procession" from Coq d'Or	Rimsky-Korsakov
"Laideronette" from Mother Goose Suite	Ravel
"Hurdy-Gurdy" from Adventures in a Perambulator	Carpenter
"Valse" from Façade Suite	Walton
"Pavane of the Sleeping Beauty" from Mother Goose Suite	Ravel
Six Pieces for Orchestra, Op. 6	Webern
Syrinx	Debussy
Gambangan	Balinesian Music

"Brazilian Dance"
Dances for Orches

"Play of the Waves"

Prelude to Act III,

"Danza" from Bachi

Voiles

Kobiki-Uta

Sukura

"Infernal Dance of
from The Firebir

String Family

"The Swan" from Ca
Animals

Adagio for Strings

"Nocturne" from Qu

"Rondo" from Eine

Canon for String O

Fantasia in G (che

Third Movement fro
No. 4, Op. 37

Flight of the Bumb

Chabrier
Stravinsky
Respighi
Ibert
Borodin
ve
de Falla
Donaldson
"
Ravel
Rimsky-Korsakov
Ravel
Carpenter
Walton
Ravel
Webern
Debussy
Balinesian Music

"Brazilian Dance" from Three Dances for Orchestra	Guarnieri
"Play of the Waves" from La Mer	Debussy
Prelude to Act III, Lohengrin	Wagner
"Danza" from Bachianas Brasileiras	Villa-Lobos
Voiles	Debussy
Kobiki-Uta	Koyama
Sukura	Eto (Japanese Folk Song)
"Infernal Dance of King Kastchei" from The Firebird	Stravinsky

∽ String Family ∽

"The Swan" from Carnival of the Animals	Saint-Saens
Adagio for Strings	Barber
"Nocturne" from Quartet in D Major	Borodin
"Rondo" from Eine Kleine Nachtmusik	Mozart
Canon for String Orchestra	Schoenberg
Fantasia in G (chest of viols)	Ferrabosco
Third Movement from String Quartet No. 4, Op. 37	Schoenberg
Flight of the Bumblebee	Rimsky-Korsakov

First Movement from String Quartet No. 10 in C Major	Mozart
Third Movement from Violin Concerto in D Major	Beethoven
Third Movement from Trio in A Minor, Op. 114	Brahms
Brass Family	
Fanfare for the Common Man	Copland
Chester	Billings-Schuman
Canzona No. 2 for Brass and Organ	Gabrieli
American Salute	Gould
"Battle and Defeat of Napoleon" from Hary Janos Suite	Kodaly
"Gavotte" from Suite No. 3 in D Major	Bach
Finlandia (Theme I)	Sibelius
Sorcerer's Apprentice	Dukas
Woodwind Family	
"Andante" from Trois Pieces Breves	Ibert
"Gai" from Kleine Kammermusik	Hindemith
"Pastorale" from Two Sketches for Woodwind Quintet	Milhaud
"The Little Shepherd" from Children's Corner Suite	Debussy

Imitations

Rondo for Bassoon an

Rhapsody in Blue

"Morning" from Peer
No. 1

Sorcerer's Apprentic

Syrinx

Percussion Family

Third Movement from
Percussion

"The Shrovetide Fair
Petrouchka

Ionisation

"Little Train of Cai
Bachianas Brasilei

Young Person's Guide
Orchestra (percuss

"Battle and Defeat o
from Hary Janos Su

Use a variety of rec
are representative o
those of many cultur

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10

Mozart

Beethoven

Brahms

Copland

Billings-Schuman

Gabrieli

Gould

Kodaly

Bach

Sibelius

Dukas

Ibert

Hindemith

Milhaud

Debussy

Imitations	Babbitt
Rondo for Bassoon and Orchestra	Weber
Rhapsody in Blue	Gershwin
"Morning" from Peer Gynt Suite No. 1	Grieg
Sorcerer's Apprentice	Dukas
Syrinx	Debussy
~ Percussion Family ~	
Third Movement from Toccata for Percussion	Chavez
"The Shrovetide Fair" from Petrouchka	Stravinsky
Ionisation	Varese
"Little Train of Caipira" from Bachianas Brasileiras	Villa-Lobos
Young Person's Guide to the Orchestra (percussion section)	Britten
"Battle and Defeat of Napoleon" from Hary Janos Suite	Kodaly

Use a variety of recordings featuring instruments which are representative of each period of music, as well as those of many cultures of the world.

PLAYING INSTRUMENTS

One of the features of a good program of music in the elementary school is providing for a variety of musical activities. This insures that students will have the opportunity to deal with many facets of music. From this variety of possible responses to music, each student can receive satisfaction and enjoyment in some area.

Many times a student who is shy or who may be hesitant to participate in singing or in moving to music will be willing to use a rhythm instrument. Or a student who has trouble singing in tune may find instant success in playing a classroom instrument.

Once a student has had satisfying musical experiences through playing, he develops a degree of confidence in relation to himself and music. This opens the way to leading him into other musical responses. Each success builds his confidence without which he would have difficulty developing musical understandings and skills. The teacher should therefore be alert to an individual's development and know when to encourage him to move on in his musical development.

Using instruments, then, both broadens the musical interests of students and provides a means of satisfaction in participation.

In using instruments as accompaniments to singing, listening, and rhythmic activities, the student will be developing musical skill such as singing on pitch, singing in harmony, responding with precision to rhythm, listening, playing, reading music, and developing the ability to accompany. Using a variety of instruments in musical activities will help in the development of students' understanding the characteristics of the elements of music and its expressive qualities. Students need time to explore, to experimen
The teacher must give
when needed.

Students will be:

Exploring a vari
tral instruments

Experimenting wi
discover many wa
sounds which can

Playing tunes an

Playing melodic,
ment for songs,
poems, stories,

Experimenting to
instruments

Developing skill
group activity

Developing accom

Creating tunes,

Attaining a grea
elements of musi

Developing skill

Discovering and

Choosing an inst

music in the
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student who has
success in play-

experiences
confidence in
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singing, listen-
will be develop-
h, singing in
thm, listening,
e ability to
s in musical
f students'
elements of music
eed time to

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explore, to experiment, and to practice playing skills. The teacher must give encouragement and provide direction when needed.

Students will be:

Exploring a variety of classroom, band, and orchestral instruments

Experimenting with a variety of instruments to discover many ways to play them and to discover the sounds which can be produced on each

Playing tunes and fragments of tunes

Playing melodic, harmonic, and rhythmic accompaniment for songs, recordings, rhythmic activities, poems, stories, and dramatizations

Experimenting to discover satisfying combinations of instruments

Developing skills in playing and in accompanying a group activity

Developing accompaniments

Creating tunes, descants, and second parts for songs

Attaining a greater depth of understanding of the elements of music

Developing skills in reading music

Discovering and pursuing a musical interest

Choosing an instrument to study

CLASSROOM INSTRUMENTS

Children in Grades 5 and 6 need many opportunities to explore a variety of classroom instruments and sound-making objects. Instruments should be accessible in the classroom; and, at times, children should have opportunities to go to the music center to continue further exploration.

They will discover many ways to play an instrument; become increasingly aware of the variety of sounds which they can produce; begin to relate the sound of an instrument to sounds in their environment; and learn the best way to hold an instrument for producing good tone. They will develop skills in playing the instruments if opportunities are provided.

IN THE MUSIC CENTER

In the music center, the objectives for the musical growth of students are no different from those in the classroom. Activities in the music center cannot take the place of the ongoing classroom music program; however, effective use of the center provides opportunities for extension of the classroom experiences. The center corresponds to the library's place in any other area of the curriculum--a place where a class can explore together, where an individual can pursue a musical interest in more depth and to his satisfaction, and where a small group of students can work together on a mutual interest or project. Like the library, the music center contains more materials, space, and equipment than is possible in an individual classroom.

Activities in the music center may be motivated in several ways. First of all, musical experiences in the classroom should lead to expanding an idea, pursuing an interest, and working on musical skills in the music center (p. 88). Also, ideas may generate in a center and flow back into the classroom.

Interest also may be s
individual's experimen
of instruments in a ce
suggested activities.
to select and pursue a
persistent in followin

Some of the interests
prove to be of only pa
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what is of real intere
that an individual sho
he should be encourage
enough to be able to m
processes of experimen
and of trying out idea
decision to specialize
date.

The teacher plays a vi
experiences in the mus
ing to his musical gro
vide an atmosphere in
explore and experiment
them to work in center
the music teacher play
this kind of climate.

Another important role
stimulating environmen
variety of musical ins
There will be centers
charts and other writt
For example, there may
will lead to musical d
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flow back into

Interest also may be stimulated because of group's or individual's experimenting with and exploring the variety of instruments in a center and trying out the wealth of suggested activities. When the learner has the freedom to select and pursue an interest, he is more apt to be persistent in following it through to his satisfaction.

Some of the interests an individual selects to pursue may prove to be of only passing interest. This is to be expected, for "trying out" is a part of his discovering what is of real interest to him. This does not imply that an individual should flit from one thing to another; he should be encouraged to remain with one thing long enough to be able to make an intelligent decision. The processes of experimenting, exploring, and discovering and of trying out ideas can be significant in a student's decision to specialize in some area of music at a later date.

The teacher plays a vital role in making the student's experiences in the music center worthwhile in contributing to his musical growth. First, the teacher must provide an atmosphere in which students are encouraged to explore and experiment. This includes providing time for them to work in centers. Both the classroom teacher and the music teacher play an important part in providing this kind of climate.

Another important role of the teacher is to provide a stimulating environment. This means there will be a variety of musical instruments and equipment (p. 249). There will be centers of learning set up in the room with charts and other written material suggesting activities. For example, there may be experimental activities which will lead to musical discoveries; self-help charts for using instruments; and listening guides at the listening stations (p. 90). The music teacher will need to assume the responsibility for developing these learning centers.

There will be certain charts which should be in evidence all during the year. Among them will be musical signs, symbols, terms, definitions, and fingering charts (p. 90). Some centers will need to be removed and replaced with some of current interest. By "current" is meant not only seasonal, but those musical ideas which have evolved from activities of an individual, a group of students, a class; or even something in which the whole school may be involved at a certain time.

The teacher has a definite role in providing direction, for without some direction there may be very little learning taking place. Direction, in this sense, does not imply restrictions which might discourage and limit experimentation, but means providing guidance--knowing *when* to step in and *when* to leave a student alone. This kind of guidance will bring meaning to a student's efforts.

For example: the teacher must be aware of a student's efforts; his progress or frustration; his continued, or waning, interest level. Being aware, a teacher can help a student to recognize *what* he has done, help him to clarify his understandings, challenge him to move ahead. He often needs to be made aware of what he is doing, or has done. This is a part of the learning process. A teacher who is alert to the progress of a student will be ready to give guidance when he seems to be on a plateau in his development or in his interest level. He needs to have help in moving on--with new meanings pointed up in what he is doing, new materials to use in pursuing an ongoing interest or problem, encouragement or challenge to try something different.

The music center does not take the place of the classroom program or the instrumental program, nor does it change the basic objectives of these music programs. Rather, it expands and gives depth to these objectives.

Exploring a variety of

rhythm, melody, an
orchestral instrum
piano, organ; auto
bell blocks; drums
block, wood block,
wrist bells, guiro

Exploring sound-making

Tuning and using water

Developing and practici

Identifying and pursuin

Developing positive att

Developing initiative a
music

Developing better music

Refining their musical

Having opportunities to

Adding to their singing

Developing ideas and sh
other students--from th
ages--in small or large

be in evidence
musical signs,
g charts (p. 90).
replaced with
s meant not only
ave evolved from
tudents, a class;
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se, does not
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ance--knowing
nt alone. This
student's efforts.

f a student's
continued, or
eacher can help
help him to
to move ahead.
e is doing, or
process. A
student will be
e on a plateau
el. He needs to
pointed up in
pursuing an on-
or challenge to

of the classroom
does it change
ams. Rather, it
es.

Exploring a variety of instruments:

> rhythm, melody, and chording instruments; band and orchestral instruments; ukulele, guitar, recorders, piano, organ; autoharp, zither, psaltery, meloharp; bell blocks; drums, tambourine, triangle, tone block, wood block, maracas, rhythm sticks, claves, wrist bells, guiro, sand blocks

Exploring sound-making objects

Tuning and using water glasses or bottles

Developing and practicing musical skills

Identifying and pursuing musical interests

Developing positive attitudes toward music

Developing initiative and discrimination in their use of music

Developing better musicianship

Refining their musical understandings

Having opportunities to use their imaginations

Adding to their singing, playing, and listening repertoire

Developing ideas and sharing musical experiences with other students--from the same classroom, of differing ages--in small or large groups

SUGGESTIONS FOR THE SETUP OF A MUSIC CENTER

1. Permanent Charts

    Musical Signs and Symbols
    Musical Terms
    Marks of Expression
    The Great Staff
    Scale Charts
    Intervals
    Chords We Use
    Voice Classification
    Types of Performing Groups
    Descriptive Words

2. Self-Help Charts

    Ukulele Tablature
    Guitar Tablature
    Recorder Fingering Chart
        Soprano--Tenor
        Alto
    Chording at the Piano
    Listening Guides
    Piano Keyboard and Related Staff Chart

3. Temporary Charts: (These should change according to the interests and needs of students.)

    Chord indications for songs for
        ukulele
        autoharp
        guitar

    Instrumental Acco
        melodic (bell
        harmonic (gui

    Rhythmic Orchestr
    Notation for song
    Original composit
    Centers (see page

4. Bulletin Board fo
    and musical figur

5. Commercial Materi

    Pictures of perfo
    Pictures of compo
    Pictures of instr
    Music Dictionary
    Articles on compo
        performers, el
    Resource books an
    Books for recorde
        singing
    Orchestral seatin

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IONS FOR THE SETUP OF A MUSIC CENTER

Instrumental Accompaniments
    melodic (bells, recorder, psaltery, meloharp)
    harmonic (guitar, ukulele, autoharp, string bass)

Rhythmic Orchestrations
Notation for songs to be sung
Original compositions
Centers (see pages following)

4. Bulletin Board for posting current musical events and musical figures

5. Commercial Materials

Pictures of performers
Pictures of composers
Pictures of instruments of the orchestra
Music Dictionary
Articles on composers, musical events, rock music performers, electronic music, musicians
Resource books and magazines
Books for recorder, piano, ukulele, guitar, singing
Orchestral seating plan

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THE TEACHER'S ROLE IN THE MUSIC CENTER

In the music center, the teacher serves as a resource person to his students--a guide, a facilitator of learning. Within the "walls" of the music center there are many "mini" music centers (centers of learning) with suggestions of activities related to the concepts of the elements of music. (Below are some of these suggestions.) The suggestions may be dittoed or printed on small charts. If they are dittoed, it is recommended that the page be laminated in order to preserve them. These centers should appear as they become appropriate for a class as an extension of musical experiences or for an individual who may be pursuing a musical interest.

MELODY

Play a Major Scale and Make a Melody.

Arrange the bell blocks in major scale order for the key of ____.

Make up a melody based on the scale.

Play it on the piano.

Write it on staff paper.

Play your melody on another instrument.

Add an accompaniment to your melody.

Play a Minor Scale and Make a Melody.

Arrange the bell blocks in the order for a minor scale.

Choose either the pure, harmonic, or melodic form.

Be sure to use
reading or play

Create a melody

Write your melo

Choose another
melody.

Could your melo

Create Your Own Scal

Make up your ow

Play your scale

Make up a melod

Write your melo

Choose an instr

Arrange the Theme Ca
Melody of Each Theme

Listen to the S
times.

When you think
theme cards in
it is heard.

Play one of the

Be sure to use the scale charts if you need help in reading or playing the scale you choose.

Create a melody based on your scale.

Write your melody on staff paper.

Choose another instrument on which to play your melody.

Could your melody be accompanied on the guitar?

Create Your Own Scale.

Make up your own synthetic scale.

Play your scale on the piano.

Make up a melody based upon the tones of your scale.

Write your melody on staff paper.

Choose an instrument on which to play your melody.

Arrange the Theme Cards in the Correct Order. (Read the Melody of Each Theme.)

Listen to the Skaters' Waltzes by Waldteufel several times.

When you think you are ready, arrange the scrambled theme cards in the correct order for each theme as it is heard.

Play one of the themes on the piano.

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class as an exten-
ndividual who may

cale order for

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y.

er for a minor

or melodic form.

Choose appropriate melody instruments to accompany a favorite song.

bell blocks
recorder
psaltery
meloharp

zither (melody strings)
xylophone
flute
trumpet
clarinet
alto saxophone
violin
cello

Play a Pentatonic Melody.

Play a tune on the black keys of the piano.

Organize the tones of the bell blocks into a pentatonic scale.
F#, G#, A#, C#, D#
G^{b}, A^{b}, B^{b}, D^{b}, E^{b}

Play a tune using these tones.

Transfer your tune to the piano so you will have the tones in other octaves to use.

Build a pentatonic scale on each of the following tones:
C, C# (D^{b}), D, D# (E^{b}), E, F, G, G#, A, A# (B^{b}), B

Choose melody instruments on which to play your melody.

Try to accompany your melody using open 5ths on the xylophone, psaltery, or meloharp.

Locate and sing songs based on the pentatonic scale.

Accompany your s
convey an orient

Write a Haiku.

Write a melody f

Choose some appr
your Haiku.

Try open 5ths pl
psaltery, meloha

Write a Melody Based

Play the Dorian
D, E, F, G,

Write a melody b
mode.

Play your melody
piano.

Sing Eleanor Rig

Play Scarborough
friend accompani

Listen to the Fa
Williams.

The melody "Love
is in the Dorian
flute or recorde

ts to accompany

ody strings)

one

e piano.

ks into a

you will have

the following

#, B
b)

to play your

open 5ths on
p.

pentatonic

Accompany your songs on appropriate instruments to convey an oriental effect.

Write a Haiku.

Write a melody for your Haiku.

Choose some appropriate instruments to accompany your Haiku.

Try open 5ths plucked on the strings of the psaltery, meloharp, or zither as an accompaniment.

Write a Melody Based on the Dorian Mode.

Play the Dorian mode on the white keys of the piano:
D, E, F, G, A, B, C, D

Write a melody based on the tones of the Dorian mode.

Play your melody on an instrument other than the piano.

Sing Eleanor Rigby and Scarborough Fair.

Play Scarborough Fair on the recorder while a friend accompanies you on the guitar.

Listen to the Fantasia on Greensleeves by Vaughan Williams.

The melody "Lovely Joan" used in the composition is in the Dorian mode. Play "Lovely Joan" on the flute or recorder.

Make Up a Tone Row.

Make up a tone row using each of the twelve chromatic tones:
C, C#, D, D#, E, F, F#, G, G#, A, A#, B

Mix up or scramble the tones.

Play the twelve tones each time you scramble them until you have them in the order you wish.

The order you like will be your tone row.

Play it in reverse order (retrograde).

Play your row on the bell blocks while a friend plays his on another set of bell blocks.

Play your row while a friend plays your row in retrograde.

Listen to:
® Imitations by Babbitt EM(4)
® Play on Notes by Babbitt EM(6)

Play the Whole-Tone Scale.

Play the whole-tone scale:
C, D, E, F#, G#, A#, C

Make up a melody based on this scale.

Play the whole-tone scale beginning on D, E, F, G, A, B.

Listen to:
® Voiles by Debussy
® En Bateau by Debussy

Let's Play a Tune on
or student-made bookl

Play a Descant on the
teacher-made booklet)

Guess the Theme Song

Can you guess wh

Can you play the
instrument?

Set a Poem to Music.

Take a poem you
for it.

Accompany your m

Have one group o
another (small)

The Contour and Range

Play Simple Gift
What is the rang
melody move by s

Sing Yesterday.
Design the conto
Where is the low

Form a group to

Get several peop
guitar.

Let's Play a Tune on the Recorder (from a teacher-made or student-made booklet of easy songs to play).

Play a Descant on the Recorder (from a chart, book, or a teacher-made booklet).

Guess the Theme Song for a TV Show.

Can you guess which show each tune is for?

Can you play the tune from the notation on an instrument?

Set a Poem to Music.

Take a poem you have written and make up a tune for it.

Accompany your melody on the autoharp or guitar.

Have one group of people sing your song and another (small) group accompany it.

The Contour and Range of a Melody

Play Simple Gifts on the recorder or bell blocks. What is the range of the song? Where does the melody move by steps? by skips?

Sing Yesterday. What is the range of the song? Design the contour with your arm as you sing. Where is the lowest tone? the highest?

Form a group to sing Yesterday.

Get several people to accompany the song on the guitar.

Play a "Commercial."

Play the "mystery" commercial tune from the musical score. Can you name it? Write and play your own tune for a commercial product.

RHYTHM

Rhythm in a Name

Can you play the rhythm of your name on a drum?

Combine the rhythm pattern of your name with those of three or four friends.

Play the patterns together on instruments.

Can you write these patterns in notation?

The Fifty States

Can you play the rhythm of the name of each of the fifty states?

Which ones have the same rhythm?

Can you write these patterns in notation?

Choose different patterns, and play them together on a variety of rhythm instruments.

Mystery Rhythm

Play the "mystery" rhythm.

What song has this rhythm?

A Story

Tell a story on

Choose character
story.

Make a Rhythmic Orche

Write your rhyth

Make a Rhythmic Accom

Banana Boat Load

Du, du liegst mi

Purple Bamboo

Select instrumen

Rhythmic Ideas

Play each of the
Sourwood Mou
Surrey-Apple

Make up your own
them into a comp

Tape a Rhythm.

Tape the melodic
on an instrument

See whether othe
song and sing it

fron the
rite and play
uct.

e on a drum?

name with those

uments.

ation?

of each of the

ation?

them together

A Story

Tell a story on drums using 3, 4, or 5 people.

Choose characters and events or action for your story.

Make a Rhythmic Orchestration for a Favorite Song.

Write your rhythms in notation.

Make a Rhythmic Accompaniment for:

Banana Boat Loaders

Du, du liegst mir im Herzen

Purple Bamboo

Select instruments appropriate for each song.

Rhythmic Ideas

Play each of the melodic-rhythmic ideas from:
Sourwood Mountain EM(5)
Surrey-Apple Howler's EM(5)

Make up your own melodic-rhythm ideas and organize them into a composition.

Tape a Rhythm.

Tape the melodic rhythm of a song as you play it on an instrument.

See whether other class members can identify the song and sing it with the "taped rhythm."

Improvise Rhythms for--

Ⓡ Toccata for Percussion and Orchestra (Chavez)

Ⓡ Bamboula (Gottschalk)

Ⓡ Time Further Out (Brubeck)

Ⓡ Time Out; Take Five (Brubeck)

Change the Meter.

Choose a song and change the meter for it.

Try:
Hot Cross Buns
Are You Sleeping?

Play the songs for the class.

"Sound Collages"

Make a "sound collage" for a feeling, idea, or event such as:
a celebration
a parade
peace
sadness

Listen to:
Ⓡ Dance (John Cage). Make a sound collage to go with it.

Move to Music.

Choose a selectio
ment for it based
the range of
the contour o
the steady be
rhythm patter
the form
the mood

Let's Use the Temple B

Play a steady bea

Play an uneven rh

Play an ostinato.

Play sound effect

Accompany a recor

Accompany a song

Prepared Autoharp or P

Listen to Banshee

Make your own com
"prepared piano"

Tape your composi

estra (Chavez)

for it.

g, idea, or

ound collage to go

Move to Music.

Choose a selection you enjoy and develop body movement for it based on:

the range of the melody
the contour of the melody
the steady beat (meter and accent)
rhythm patterns
the form
the mood

Let's Use the Temple Blocks.

Play a steady beat.

Play an uneven rhythm.

Play an ostinato.

Play sound effects.

Accompany a recording.

Accompany a song the class sings.

Prepared Autoharp or Piano

Listen to Banshee by Henry Cowell.

Make your own composition for "prepared autoharp," "prepared piano" (an old one).

Tape your composition.

Changing Meter

Write a two-measure rhythm in $\frac{3}{4}$ time, then write two measures in $\frac{4}{4}, \frac{3}{4}, \frac{4}{4}, \frac{5}{4}, \frac{7}{4}, \frac{4}{4}$

Play these measures on rhythm instruments, accenting the first beat of each measure.

Calypso Rhythms

Use some of the rhythm patterns on the chart to accompany:

Mary Ann
Hosanna
Water Come-A-Me Eye
Banana Boat Loaders

Develop a chart of rhythm patterns based upon the names of cities, towns, and islands in the Caribbean.

Select some of these patterns to accompany a calypso song.

Improvise rhythm patterns to accompany a selection from the recording Belafonte Sings of the Caribbean.

Create a Dance.

Create a dance for a favorite recording (one which is appropriate).

Your Own Song

Develop a rhythmic accompaniment for your own song.

Polyrhythms

Choose five peop
polyrhythms.

Each person can

Use a variety of

Repeat the eight

Listen for shift

Take Dictation.

Play the rhythm
a class member c
rhythm in notati

HARMONY

Chording on the Piano

How many of the
the piano?
C, F, G_7, B^b
D minor, E_7,

Can you write th

Can you play a v
to accompany a s

Accompany a Song.

Accompany many s
the autoharp, uk

Can you accompan
on the piano?

Polyrhythms

Choose five people with whom you can create polyrhythms.

Each person can create an eight-measure rhythm.

Use a variety of meters.

Repeat the eight-measure rhythm twice.

Listen for shifting accents.

Take Dictation.

Play the rhythm of a familiar song and see whether a class member can recognize the song and write the rhythm in notation.

HARMONY

Chording on the Piano

How many of the following chords can you play on the piano?
C, F, G_7, B^b, C_7, G, D_7, A minor, E minor,
D minor, E_7, A_7.

Can you write them on the staff?

Can you play a vamp in $\frac{2}{4}$ time, $\frac{3}{4}$ time, or $\frac{4}{4}$ time to accompany a song?

Accompany a Song.

Accompany many songs using 3, 4, 5, or 6 chords on the autoharp, ukulele, guitar.

Can you accompany Love is Blue on the guitar? on the piano?

---

me, then write
4
4
ruments,
easure.

the chart to

based upon the
s in the

ccompany

pany a selection
gs of the

rding (one which

or your own song.

Can you build the chords used in the song on the staff?

Have a friend play the song on the flute as you accompany it on the guitar.

Explore Some Different Chords on the Piano.

Try playing FACE^{b}G together.

Try playing CEGB^{b}D together.

Try playing GBDFAC together.

Play some tone clusters:
CDE; FGAB; D^{b}E^{b}FG

Play the C chord (CEG) and the D chord (DF#A) together.

Use tone clusters or adjacent chords to accompany a poem.

Make an original composition using tone clusters or adjacent chords.

Make up a melody to play over the tone clusters or chords.

Your Song

Develop a harmonic accompaniment for your own song.

Create an Ostinato.

Create an ostinato to go with a song.

Create a Descant.

Create a descant for a song.

Play a Song in Two Key

Play Are You Slee
blocks while some
key of C on anoth

Choose another so
same time.

Explore the piano to m
chord progressions.

Listen to the "Game of
Orchestra by Bartok.

Which instruments play

What is the interval c

Create Your Own Compos

Choose a variety of ha
create a composition b

Use two or three diffe

Use chord clusters.

Use adjacent chords.

Choose a familiar song
for it. Select the ap
song.

e song on the

flute as you

no.

ord (DF#A)

s to accompany

tone clusters

one clusters

r your own song.

g.

Play a Song in Two Keys.

Play Are You Sleeping in the key of F on the bell blocks while someone else plays the song in the key of C on another set of bell blocks.

Choose another song and play it in two keys at the same time.

Explore the piano to make up a melody to go with a set of chord progressions.

Listen to the "Game of Pairs" from the Concerto for Orchestra by Bartok.

Which instruments play each game of pairs?

What is the interval created in each game?

Create Your Own Composition.

Choose a variety of harmonic instruments on which to create a composition based on a feeling or mood.

Use two or three different chords at the same time.

Use chord clusters.

Use adjacent chords.

Choose a familiar song and plan a harmonic accompaniment for it. Select the appropriate chords to accompany the song.

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Choose a variety of harmonic instruments to accompany songs.

piano
chord organ
autoharp
zither
guitar
ukulele
cello (roots of chords)

FORM

Make up an introduction, interlude, and coda to go with a song.

Melodic, rhythmic, or harmonic

Play a Rhythmic Round.

Three people may develop a rhythmic round of sixteen measures or any number of measures they desire.

Each person may choose a rhythm instrument of contrasting timbre.

All three people will play the same part but each will start at a different time.

Decide who will play part 1, part 2, and part 3.

Play the rhythms of some familiar rounds:

Are You Sleeping?
Row, Row, Row Your Boat
Hey Ho, Nobody Home
Strawberries

Make Up a Rhythmic Rondo.

Choose three people to create a Rondo (ABACA).

Each person will
for B, and one f

Each person will
and select an ins

The person for s
the person for s
followed by the

Choose four peopl

Create Variations for

Listen to Ⓡ Va
Discover how the

Make your own va

Listen to:
Ⓡ Variatio
Ⓡ Variatio

[NOTE: *The teacher m*
show the correlation
other arts. Use pict
and variety in archit
depicting correspondi

EXPRESSIVE QUALITY

Choose appropriate me
instruments to convey

Choose instruments ap
and style of the song

s to accompany

rds)

coda to go with

c round of
measures they

strument of

e part but each

2, and part 3.

rounds:

ndo (ABACA).

Each person will choose a section (one for A, one for B, and one for C).

Each person will create his own rhythmic section and select an instrument on which to play it.

The person for section A plays his rhythm; then the person for section B plays. Then A returns, followed by the person for C; and finally A returns.

Choose four people to create a Rondo (ABACADA).

Create Variations for a Theme.

Listen to Ⓡ Variations on Sakura EM(4). Discover how the music is changed in each variation.

Make your own variations for Sakura.

Listen to:

Ⓡ Variations on Pop Goes the Weasel AIM 4
Ⓡ Variations on Simple Gifts (Music USA: Bowmar)

[NOTE: *The teacher might create a listening station to show the correlation between musical form and form in other arts. Use pictures of buildings illustrating unity and variety in architecture. Choose musical compositions depicting corresponding form in music.*]

EXPRESSIVE QUALITY

Choose appropriate melody, rhythm, and harmony instruments to convey the mood of a song you accompany.

Choose instruments appropriate to the country of origin and style of the song you accompany.

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At the listening station:

Look at the variety of pictures in the folders.

Select some that you particularly like.

Find appropriate music to go with each of the pictures you selected.

Make your own chart of descriptive words. Find a musical selection to go with each word. Play your selections for the class. Can they guess the mood?

Place appropriate marks of expression on the score for your original composition. Perform your composition according to the marks of expression.

Choose a favorite song in a book and write the appropriate marks of musical expression on the musical score. Sing the song and accompany it, observing the marks of expression.

Create a "mood collage" for:

a poem
an idea
a feeling

Use rhythm and melody instruments to perform your "collage."

Collect a variety of
them to convey:

a feeling
a variety of moo

Miscellaneous Activit
centers as a follow-u

Examples:

When recording y
with the tape re
sources.

Create a dance f

Listen to other
music you have h

Listen to anothe
form as one you

Create a dramati
studied.

the folders.

like.

each of the

s. Find a
Play your
ss the mood?

n the score for
r composition

ite the
on the musical
observing the

rform your

Collect a variety of sound sources on a tape and use them to convey:

a feeling
a variety of moods

Miscellaneous Activities: The teacher might set up mini-centers as a follow-up to any lesson.

Examples:

When recording your own composition, experiment with the tape recorders using a variety of sound sources.

Create a dance for a certain selection of music.

Listen to other compositions by a composer whose music you have heard.

Listen to another composition based upon the same form as one you have already studied.

Create a dramatization for a composition you have studied.

Objective: To explore the resources of the Music Center in order to develop an understanding of pentatonic scale, whole-tone scale, and a tone row

Musical Experiences

Pentatonic Scale:

Explore the pentatonic scale (black keys of the piano) to develop an aural image of the sequence of tones.

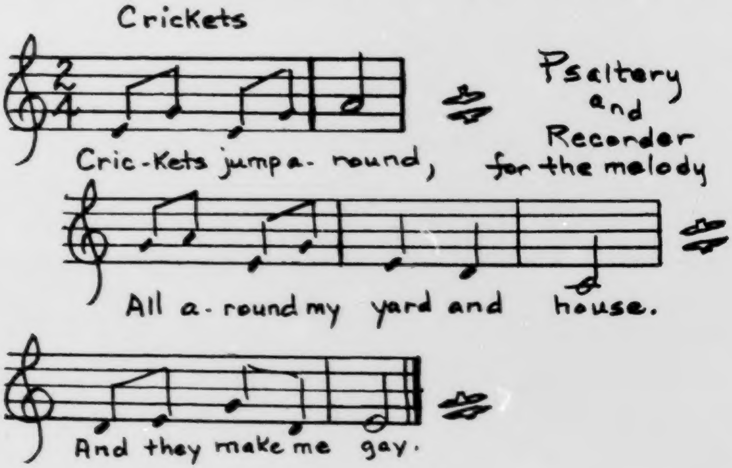
Create a melody using the black keys of the piano.

Play pentatonic scales beginning on different tones of the piano or bell blocks.

Choose a pentatonic scale and create a melody.

Play the pentatonic melody on the meloharp, zither (melody strings), recorder, or flute.

Create a pentatonic melody for an original Haiku.


Crickets
Psaltery and Recorder for the melody
Cric-kets jump a-round,
All a-round my yard and house.
And they make me gay.

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Concept: Melodies m
of tones a
scriptions
larger int

Mus

A pentatonic scale m
tones:

F#, G#, A#, C#, D
G^b, A^b, B^b, D^b, E

A pentatonic scale c

Pentatonic melodies
melody instruments.

The tones of the pen
a Haiku.

he Music Center
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le, and a tone

of the piano)
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rent tones of

lody.

p, zither

l Haiku.

Psaltery
and
Recorder
r the melody

house.

Concept: Melodies may be created by using a variety of tones arranged according to specific prescriptions of half steps, whole steps, or larger intervals.

Musical Discoveries

A pentatonic scale may be built using the following tones:

F#, G#, A#, C#, D#.
G^b, A^b, B^b, D^b, E^b.

A pentatonic scale can be built on any tone.

Pentatonic melodies may be played on a variety of melody instruments.

The tones of the pentatonic scale enhance the mood of a Haiku.

PENTATONIC SCALE

Titles and Resources

Pentatonic Color (material on scale) ND (6) p. 100

Arirang EM (6) p. 155; MOM (6) p. 159

Chimes at Night DMT (6) p. 84

Chu Tauko (China) ND (5) p. 112

Comin' Thru' the Rye EM (6) p. 42

Dune of Tosa EM (6) p. 147

Golden Bells (China) ND (5) p. 111

Hsiao (China) ND (6) p. 118

Kisho Busho (Japan) ND (5) p. 113; ND (6) p. 119

Poor Wayfarin' Stranger DMT (6) p. 83; MOM (5) p. 47

Titl

Purple Bamboo EM (6

Riddle Song GWM (6)

Sakura (Japanese) N

Song of Bluebells D

Song of Greeting (P

Sourwood Mountain E

Swing Low, Sweet Ch

Sunrise Call EM (5)

Two Haiku (Diemer)

Yang San Do (Korea)

PENTATONIC SCALE

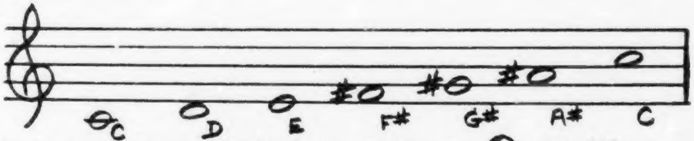
	Titles and Resources
6) p. 100	Purple Bamboo EM (6) p. 144
	Riddle Song GWM (6) p. 15
	Sakura (Japanese) ND (6) p. 120
	Song of Bluebells DMT (6) p. 86
	Song of Greeting (Penobscot Indian) ND (5) p. 96
	Sourwood Mountain EM (5) p. 71
	Swing Low, Sweet Chariot EM (5) pp. 82-83; MOM (6) p. 61
	Sunrise Call EM (5) p. 140
p. 119	Two Haiku (Diemer) ND (6) p. 121
M (5) p. 47	Yang San Do (Korea) ND (5) p. 110

Musical Experiences

Whole-Tone Scale:

Explore the whole-tone scale on the piano.

A chart of this scale might be made for the music center.



Listen to Voiles (Sails) by Debussy Ⓡ EM (6) or MMYO (5) to become familiar with the sound of this scale used in impressionistic music.

Create a melody based upon the whole-tone scale.

Listen to other selections based upon the whole-tone scale.

Ⓡ	Reflets Dans L'Eau	Debussy
Ⓡ	"Play of the Waves" from La Mer	Debussy
Ⓡ	"Nuages" from Nocturnes	Debussy
Ⓡ	White Peacock	Griffes AIM (6) Vol. 1

Sing Clouds at Night. MOM (6) pp. 70-71

Musi

The sound created co
incompleteness.

Using C as the starti
are the tones used i
whole step between e

The use of the whole-
haziness, an image w
wandering melody.

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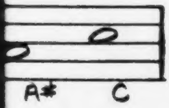

EM (6) or
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sy

es AIM (6) Vol. 1

(6) pp. 70-71

Musical Discoveries

The sound created conveys a mood of endlessness and incompleteness.

Using C as the starting tone, C, D, E, F#, G#, A#, C are the tones used in a whole-tone scale. There is a whole step between each tone.

The use of the whole-tone scale creates a feeling of haziness, an image which is not clear, an endless and wandering melody.

Musical Experiences	Mus
Tone Row:	
The bell blocks representing the twelve tones of the chromatic scale may be placed on a tray with twelve strikers.	
C, C#, D, D#, E, F, F#, G, G#, A, A#, B	
Each of twelve children may choose one of the bell blocks and a striker, then line up in a mixed or scrambled order. Each child may play his bell block, one at a time, starting with the person to the left and moving across the line.	An interesting melo bell blocks in a sc A variety of tone r a very unusual soun
Scramble the order of people many times, playing each of the melodies (rows) each time they change position in the line.	Tone rows may have tones. The contour of the
The teacher will establish with the class that the melodies they have created are called tone rows.	Some tone rows are intervals between
Write each of the rows in notation on the staff.	
Each child may write his tone on the staff, or one child may serve as the recorder. The teacher will assist where needed.	
Decide upon a tone row to use.	
Play and notate the tone row in reverse.	The tone row when scund.
This is called retrograde.	
Play and notate the tone row by inverting it.	The tone row when
This technique is called inversion and is achieved by writing the tones at the same intervals but in the opposite direction.	

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	Musical Discoveries
tones of the with twelve	
B	
f the bell mixed or s bell block, to the left	An interesting melody may be created by playing the bell blocks in a scrambled order. A variety of tone rows can be created. They may have a very unusual sound.
playing each ange position	Tone rows may have wide intervals occurring between tones.
	The contour of the melody may be very angular.
lass that the *tone rows.*	Some tone rows are not suitable for singing, due to the intervals between the tones.
e staff.	
staff, or one *teacher will*	
	The tone row when played in retrograde has a different sound.
g it.	The tone row when inverted has still a different sound.
d is achieved *rvals but in*	

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Musical Experiences	Mus
Play and notate the tone row by inverting it and doing it in retrograde at the same. Establish that this technique is called retrograde-inversion.	A new sound is creat
Play the tone row in the original form, using the rhythm of Streets of Laredo.	Streets of Laredo p of the row.
Write the tone row in retrograde, using the rhythm of this song.	The song is in thre
Play the tone row in retrograde, using the rhythm of Streets of Laredo.	Quarter notes, dott half notes are used.
Play the row, making each tone twice as long as it is in its original form. Establish that this technique is called augmentation.	The song moves at a half notes; dotted notes. Eighth note becomes whole notes.
Play the row, making each tone half the length of its original time value. Establish that this technique is called diminution.	The song moves at a eighth notes. Dott notes. Eighth note become quarter note
There are four phrases in Streets of Laredo. Decide upon a technique for writing the row for each phrase.	An example: Follow Streets of Laredo: Phrase 1 the r Phrase 2 the r rhyth
[NOTE: *This activity has many possibilities and may be extended over a long period of time. It may involve the entire class to a point and then become a small group or an individual activity.*]	Phrase 3 the r Phrase 4 the r rhyth

	Musical Discoveries
ng it and doing n that this n.	A new sound is created by using retrograde-inversion.
using the rhythm	Streets of Laredo provides a good rhythm for the tones of the row.
the rhythm of	The song is in three quarter time.
the rhythm of	Quarter notes, dotted quarter notes, eighth notes, and half notes are used.
long as it is in technique is	The song moves at a slower tempo. Quarter notes become half notes; dotted quarter notes become dotted half notes. Eighth notes become quarter notes. Half notes becomes whole notes.
length of its is technique is	The song moves at a faster tempo. Quarter notes become eighth notes. Dotted quarter notes become dotted eighth notes. Eighth notes become sixteenth notes. Half notes become quarter notes.
redo. Decide r each phrase	An example: Following the rhythm of each phrase of Streets of Laredo: Phrase 1 the row Phrase 2 the row in retrograde (diminution of rhythm)
ities and may be *time. It may* *oint and then* *vidual activity.*]	Phrase 3 the row inverted Phrase 4 the row in retrograde (augmentation of rhythm)

Musical Experiences	Mu
Another day:	
Explore the twelve tones of the scale on the piano or bell blocks.	There are twelve di
C, C#, D, D#, E, F, F#, G, G#, A, A#, B	There are many ways
Scramble the twelve bell blocks in many ways. Play each of the twelve bells in each scrambled arrangement.	
Create a tone row by choosing one of the scrambled arrangements.	The twelve tones ma
Play the tone row many times.	
Write the row in notation on the staff.	Each tone may be de the use of an accid
Each tone must be used once before any tone can be repeated.	
Play the row in a variety of rhythms.	
Play the row backwards (retrograde).	The melody has an
Play the row in retrograde in a variety of rhythms.	
Play the row upside down (inversion).	
Play the inverted row in a variety of rhythms.	
Play the row twice as fast as the original statement (diminution).	The use of augment rhythmic feel of t
Play the row, making each tone twice as long as the original statement (augmentation).	

s	Musical Discoveries
on the piano or	There are twelve different tones in the octave.
A#, B	There are many ways to arrange the twelve tones.
y ways. Play each arrangement.	
he scrambled	The twelve tones may be arranged in any way he chooses.
.	Each tone may be designated on a line or space or by the use of an accidental.
any tone can be	
	The melody has an entirely different sound.
y of rhythms.	
rhythms.	
inal statement	The use of augmentation and diminution change the rhythmic feel of the music.
s long as the	

Musical Experiences	
Write the composition on the staff in each of these ways.	The music may be r be preserved and p
Write the row in the rhythm of a familiar folk song.	
One child may play his row on a set of bell blocks while another plays the same row in retrograde on a second set of bell blocks. *Two or three children may play their tone rows together.* *Encourage children to combine their tone rows in a variety of ways and to listen to the effects created.*	
Listen to Imitations by Babbitt, EM (4), Ⓡ 10 to hear how a row has been developed and the effect produced by it.	Melodies are very are unsingable. Intervals are odd.
Listen to Play on Notes by Babbitt, EM (6), Ⓡ 6 and follow the score in the book, EM (6), pp. 188-189 to discover how the row has been developed.	Rhythms are irregu Harmonies are stra
The material in the teacher's manual on pp. 188-189 explains the treatment of the row.	
Listen to the First Movement, Symphony No. 3, Riegger Ⓡ ND (6) p. 105.	Other resources:
Listen to "Minuet" from The Suite for Piano, Op. 25, Schoenberg, MMYO (6). Ⓡ	Atonality, materi Rows Are Strange
Third Movement, Fourth String Quartet, Op. 37, Schoenberg, EM (6) p. 160 Ⓡ 11	Create Your Own T

	Musical Discoveries
each of these ways.	The music may be recorded on the staff so that it can be preserved and played by many people.
lar folk song.	
of bell blocks *retrograde on a*	
tone rows	
tone rows in a *effects created.*	
), Ⓡ 10 to hear ffect produced by	Melodies are very angular with many wide intervals and are unsingable.
(6), Ⓡ 6 and pp. 188-189 to d.	Intervals are odd. Rhythms are irregular. Harmonies are strange.
on pp. 188-189	
No. 3, Riegger	Other resources:
Piano, Op. 25,	Atonality, material on tone rows ND (6) p. 101
	Rows Are Strange ND (6) pp. 102-103
Op. 37,	Create Your Own Tone Row ND (6) p. 104

ACCOMPANIMENTS FOR SONGS

Titles and Sources	Melody	Rhythm	Harmony
Music Alone Shall Live (German Round) ND (5) p. 1	recorder flute		3 recorders or 3 flutes
French Cathedrals (French Round) ND (5) p. 27	recorder		3 recorders
Wayfaring Stranger (Traditional) ND (5) p. 49; DMT (6) p. 27; MMYO (6) p. 9	flute zither (melody strings guitar (melody strings)		guitar
Kalevala (Finnish Folk Song) ND (5) p. 62	flute		
Take Time in Life (Liberian Folk Song) ND (5) p. 73	recorder		
Galliard (Hassler) ND (5) p. 92	recorder		
Golden Bells (China) ND (5) p. 111	recorder xylophone meloharp psaltery	finger cymbals (melodic rhythm)	
[illegible]iso Bushi (Japan) ND (5) p. 113; ND (6) p. 119	flute recorder xylophone meloharp	drum (melodic rhythm)	
Night Herding Song (Cowboy Song) ND (5) p. 130	flute recorder	temple blocks (lightly)	guitar autoharp
Wandering by the Sea (Old Arabic Tune) ND (5) p. 161	recorder		

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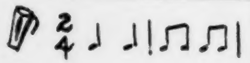
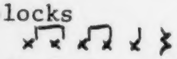
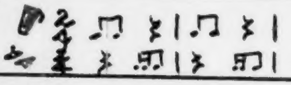
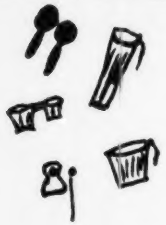
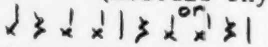
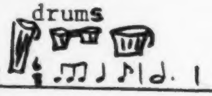
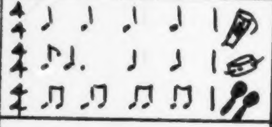
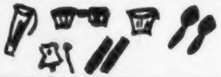
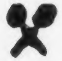
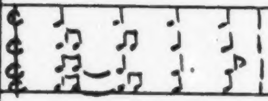
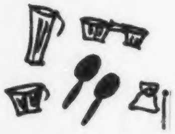
Titles and Sources	Melody	Rhythm	Harmony
Why the Smiling Sea? (Old Egyptian Song) ND (5) p. 175	recorder flute	drum sticks	
Desert Flower (Persian Folk Song)	recorder flute	finger cymbals tambourine	xylophone--open 5ths (E and B)
Hari Krishna (Ancient Indian Chant) ND pp. 192-193	recorder bell blocks xylophone	drum	
Jamaica Farewell (Burgess) ND (6) pp. 50-51	flute	cowbell (melodic rhythm)	guitar
Limbo Like Me (Patterson) ND (6) pp. 52-53	flute recorder		guitar
Cradle Song (Irish Folk Song) ND (6) p. 99	flute	finger cymbals	guitar
Hsiao (Chinese Folk Song) ND (6) p. 118	flute meloharp	drum (steady beat)	
Sakura (Japanese Folk Song) (melody) ND (6) p. 120 (Cherry Blooms, DMT (6) p. 68)	psaltery on (repetitive pattern) meloharp flute	finger cymbals	
Spring Is Coming ND (6) p. 161	meloharp	drum (melodic rhythm) finger cymbals	
Galway Piper (Old Irish Air) ND (6) p. 167; DMT (6) p. 47	flute	snare drum	guitar
Song of Greeting (Penobscot Indian) ND (5) p. 96		 melodic rhythm	

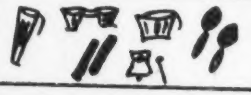
Titles and Sources	Melody	Rhythm	Harmony
In Surabaya (Japanese Folk Song) DMT (6) pp. 140-141; pp. 150-151 (rev. ed.)	meloharp zither (melody strings)	finger cymbals	
Arirang (Korean Folk Song) EM (6) p. 155; MOM (6) p. 159; GWM (6) pp. 38-39; DMT (6) p. 155; SM (6) p. 83; MMYO (6) p. 143	flute recorder meloharp	finger cymbals (melodic rhythm)	
Purple Bamboo (Chinese Folk Song) EM (6) p. 144	recorder meloharp zither (melody strings)	drum gong temple blocks finger cymbals (refrain)	
Feng Yang Drum (Chinese Folk Song) DMT (6) p. 138; p. 154 (rev. ed.) MMYO (6) pp. 140-141		temple blocks  gong (end of phrases)	
Saturday Night (Nigerian Folk Song) EM (6) p. 27; DMT (5) p. 13		Play as a rhythmic round.	
Tafta Hindi (Arabian Folk Song) DMT (6) p. 144; ND (6) p. 158			
Boat Song (Ceylonese Folk Song) DMT (6) pp. 148-149		melodic rhythm	
Streets of Laredo (Cowboy Song)	(melody) recorder (repetitive pattern)	temple blocks	guitar

Titles and Sources	Melody	Rhythm	Harmony
He's Got the Whole World in His Hands (Spiritual) EM (6) p. 19; MMYO (6) p. 2; ND (6) p. 1		drums	alto saxophone (transpose) (second part on page) clarinet and trumpet (write easy parts)
Ghost of Tom (Round--Miller) EM (6) pp. 28-29		Introduction Coda steel drum (two measures) then: temple blocks then: xylophone (melody of last two measures of round)	Write easy parts for: flute clarinet alto saxophone four flutes for the four-part round
Shule Aroon (Irish Folk Song) EM (6) pp. 34-35	flute		guitar
Minstrel Boy (Irish Air--Moore) EM (6) pp. 36-37		snare drum Introduction Coda Accompaniment	Write easy parts for: three-part trumpet trombone baritone horn
Cockles and Mussels (Irish Folk Song) EM (6) pp. 38-39; DMT (6) p. 37 (Molly Malone) MMYO (6) pp. 60-61	flute		guitar
Migildi Magildi (Welsh Folk Song) EM (6) pp. 44-45		(metallic sounds)	
Greensleeves (English Folk Song) EM (6) pp. 46-47	flute		guitar

Titles and Sources	Melody	Rhythm	Harmony
Merry Minstrels (English Round) EM (6) p. 52			three recorders
Du, du liegst mir im Herzen (German Folk Song) EM (6) p. 72; DMT (6) p. 71		finger cymbals drums	Write easy parts for: two-part trumpet trombone baritone horn trumpet
Carmen, Carmela (Mexican Folk Song) EM (6) p. 120			guitar
Me gustan todas (South American Folk Song) EM (6) p. 122			guitar
Water Come-A-Me Eye (Jamaican Folk Song) EM (6) pp. 128-129	flute		guitar
Hosanna (Jamaican Folk Song) EM (6) pp. 130-131; MMYO (5) pp. 204-205	flute	claves (melodic rhythm) 	guitar
Dune of Tosa (Japanese Folk Song) EM (6) p. 147	flute		
Down in the Valley (Kentucky Folk Song) EM (5) p. 6			guitar descant: meloharp, zither, (melody strings) psaltery (tune B to B^b)
When Johnny Comes Marching Home (Lambert) EM (5) p. 12		ostinato: 	
Skye Boat Song (Scottish Folk Song) EM (5) pp. 28-29; DMT (6) p. 82			autoharp

Titles and Sources	Melody	Rhythm	Harmony
Simple Gifts (Shaker Song) EM (5) pp. 44-45	flute		meloharp I (6th) (A-F) (C-A) (5th) (E-C) V (5th) (C-G) (E-C)
Erie Canal (American Work Song) EM (5) pp. 58-59; MMYO (5) 6-7; DMT (5) pp. 128-129			autoharp guitar
On Top of Old Smoky (Kentucky Folk Song) EM (5) p. 75			autoharp guitar
Red River Valley (American Folk Song) EM (5) p. 109; GWM (5) pp. 58-59; DMT (5) pp. 86-87			guitar bell blocks (descant)
Deep in the Heart of Texas (Swander) EM (5) pp. 152-153			autoharp guitar
Jingle, Jangle, Jingle (Lilley-Loesser) EM (5) pp. 154-155		tambourine	guitar
Mary Ann (Calypso Song) EM (5) p. 189			
This Land Is Your Land (Guthrie) MMYO (5) p. 203; DMT (6) pp. 10-11 EM (5) pp. 2-3; ND (5) pp. 4-5			guitar
Down the Ohio (River Chantey) MMYO (5) pp. 10-11			guitar
Johnny Has Gone for a Soldier (American Revolution) MMYO (5) p. 61; EM (6) p. 3	flute		guitar

Titles and Sources	Melody	Rhythm	Harmony
Chester (Billings) MMYO (5) p. 62; EM (5) p. 40; ND (5) p. 90			Write easy parts for: three-part trumpet trombone baritone horn
Michie Banjo (Creole) MMYO (5) p. 116			guitar autoharp
When the Saints Go Marching In (Negro Spiritual) MMYO (5) p. 123			Write easy parts for: trumpet alto saxophone baritone horn trombone drums
Long John (Blues Song) MMYO (6) pp. 26-27	Write a part for alto saxophone.	Work Rhythms	guitar
All through the Night (Welsh Folk Song) MMYO (6) p. 65; DMT (6) pp. 90-91; ND (6) p. 174			Write easy parts for: violin cello flute clarinet
Scarborough Fair (English Ballad) MMYO (6) p. 72; MOM (6) p. 69	flute		guitar
Aloha Oe (Liliuokalani) MMYO (6) p. 153; DMT (6) pp. 72-73 ND (5) pp. 142-143; GWM (6) p. 37			guitar ukulele autoharp
Angelique-O (Haitian Folk Song) MMYO (6) p. 208; DMT (6) p. 115			autoharp guitar ukulele
Panamam Tombe (Calypso Song) MMYO (6) p. 209			autoharp

Titles and Resources	Melody	Rhythm	Harmony
Swiss Hiking Song (Swiss Folk Song) DMT (5) pp. 108-109; DMT (6) p. 15			autoharp bell blocks (descant)
Ifca's Castle (Traditional Round) EM (5) p. 18	recorder 2- to 8-part round		bass bell blocks: repetitive patterns 1: F-F-C-C-F-F-F 2: C-F-G-A
Ⓡ Jamaican Rhumba (Benjamin) GWM (5) Ⓡ ; BOL 56 Dances, Part 2			
Ⓡ Second Dance (Bartok) Mikrokosmos ND (6) p. 49		Improvise rhythms in $\frac{7}{8}$ time.	
Ⓡ Third Dance (Bartok) Mikrokosmos ND (6) p. 49		Improvise rhythms in $\frac{5}{8}$ time.	
Ⓡ Sixth Dance (Bartok) Mikrokosmos ND (6) p. 49		Improve rhythms in $\frac{8}{8}$ time.	
As the Sun Goes Down (African Folk Song) ND (6) pp. 172-173		rhythm patterns	guitar
Zum-ta-di-ya (Czech Folk Song) GWM (5) pp. 110-111	recorder	rhythm patterns	bell blocks--descant recorder
A-Roving (Sea Chantey) EM (5) p. 50			bell blocks--descant autoharp
Santa Lucia (Neapolitan Folk Song)			recorder--descant flute second part autoharp refrain

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Objective: To help students learn to play the recorder

Demonstrate for students and have them:

1. Hold the recorder with the left hand (thumb over hole and index finger over first of the fingerholes) and pinch.

2. Hold and produce the first tone (B). The tone must begin with the tongue, "tu," and should not be a forced sound. When students can produce an unfaltering tone, have them play quarter notes (in $\frac{4}{4}$ time), reading from notation on a chart or on the chalkboard. Play B in a variety of rhythms, using quarter, half, and whole notes. Have individuals and small groups play for the class.

3. Learn to play A. Place middle finger of left hand over the next hole and blow. Stress the importance of keeping the holes covered. Play a series of B's and A's from the staff.

4. Learn to play G. Place ring finger of the left hand over the next hole and blow. Play a series of B's, A's, and G's from the staff. Play Mary Had a Little Lamb, Hot Cross Buns, and Au Clair de la Lune from the notation on the chalkboard.

Have students sing the note names, then play again. have individuals play these tunes.

EVALUATION

Can each student:
play B, A, and G?
identify note names? note values? rest values?
play a new three-note song from a chart of book?

Another day:

Demonstrate and have

1. Play A. While h
finger, raise in

2. Practice playing
and then practic
G to C.

3. Provide songs fo
these four tones
trived tunes but

EVALUATION

Can the student p
to C? to G?

Can students chec
tonguing)

On subsequent days:

Demonstrate and have
scale, using the sam

1. Learn F. Hold d
play G. Place
next hole and pl

2. Learn E. Play E
hand on the next

3. Learn D. Play E
over the next ho

play the recorder

n:

nd (thumb over
f the fingerholes)

). The tone must
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otes (in $\frac{4}{4}$ time),
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thms, using
ave individuals
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nger of left hand
ss the importance
y a series of B's

r of the left
Play a series
ff. Play Mary
, and Au Clair
e chalkboard.

n play again.

s? rest values?
a chart of book?

Another day:

Demonstrate and have students learn to play C:

1. Play A. While holding down thumb and middle finger, raise index finger.
2. Practice playing back and forth from A to C; play and then practice: B to C; play and then practice: G to C.
3. Provide songs for students to play which use only these four tones. (Some of these will be contrived tunes but will be good practice.)

EVALUATION

Can the student play with ease from A to B? to C? to G?

Can students check each other? (embouchure, tone, tonguing)

On subsequent days:

Demonstrate and have students learn the rest of the scale, using the same method as before.

1. Learn F. Hold down all fingers of left hand and play G. Place index finger of right hand on the next hole and play F.
2. Learn E. Play F. Place middle finger of right hand on the next hole and blow E.
3. Learn D. Play E. Place ring finger of right hand over the next hole.

4. Learn low C. Play D. Place little finger of right hand over the next hole.

Students will need opportunities to practice playing the C scale up and down slowly, playing intervals until they can do it with ease and playing songs from the song books.

5. Learn high D. Play C. Raise thumb and play D.

EVALUATION

Can the student:
play a scale up and down accurately and with proper technique?
play a simple melody accurately and with proper technique?

The following are additional resources in helping students to play:

Autoharp

EM (5) (Teacher's ed.) pp. xii-xiii
MOM (5) inside cover page, 117
MOM (6) inside cover page, 115
DMT (5) p. 80

Guitar

MMYO (5) pp. 216-217
MMYO (6) pp. 238-239
DMT (5) p. 80
ND (6) pp. 125, 144

Children's Guit
How to Play the
Guitar in the C

Recorder

MMYO (5) pp. 21
MMYO (6) pp. 23

The Recorder Gu

Ukulele

GWM (6) p. 160
GWM (6) (Teache
DMT (5) p. 80
ND (6) pp. 140-

le finger of right

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Children's Guitar Guide (Fraum)
How to Play the Guitar (Silverman)
Guitar in the Classroom (Timmerman, et al.)

Recorder

MMYO (5) pp. 218-219
MMYO (6) pp. 236-237

The Recorder Guide (Kulbach & Nitka)

Ukulele

GWM (6) p. 160
GWM (6) (Teacher's ed.) p. 241
DMT (5) p. 80
ND (6) pp. 140-143

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READING MUSIC

Musical notation is not in itself music; it is the written language of music. The purpose of using musical notation, signs, and symbols is to make musical behavior--singing, listening, playing, moving to music, creating music--more effective, more precise, and more expressive. Understanding musical notation opens new vistas into the world of music.

The first musical responses of children are not expressive; nor are they precise or very effective. This is to be expected and should not be cause for too much concern. Putting a great deal of emphasis on precision in early music experiences inhibits the free, whole-hearted musical responses of children. Refining these musical responses is a gradual development process which will contribute to musical growth.

First efforts in improving singing, for example, may be as simple as the teacher's use of different hand levels to indicate melodic direction, such as high, low, up, down; steps, skips, same tone. As children follow these hand levels, their singing will become more precise. Seeing a melody, or fragment of a melody, played on the resonator bells as the teacher holds the bells in a vertical position, reinforces their developing awareness of melodic direction and, therefore, makes their singing more accurate.

At a later stage in the musical development of children, their concepts of melody can be sharpened by using line notation to indicate melodic direction. Line notation also can be used to indicate duration of notes (long, short), thus bringing the eye to a symbol representing the rhythm which they have been experiencing through body movement (see p. 53). A line can be drawn to illustrate the rise and fall of a phrase of music (see p. 25).

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ability to write or
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Children should have
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p. 53). A line
fall of a

Bringing the eye to line notation is always used in a musical setting. The purpose in using it is to clarify musical concepts and to refine musical responses at the moment it is needed.

The use of line notation is a simple, uncomplicated way to represent musical ideas graphically. Hand levels indicating pitch, body movement representing duration, and arm or body movements expressing phrasing are all still important and are easily transferred into line notation.

This procedure is limiting and should be used only with simple rhythms and melodic passages. This is not meant to imply that the musical responses of children should be limited to simple rhythms and melodies. For example, young children have the ability to improvise or imitate complicated rhythm patterns which are far beyond their ability to write or read in notation. Just as a child's speaking vocabulary is greater than his reading or writing vocabulary, so his ability to respond to music is greater than his ability to write musical ideas in line notation and to follow them on the musical score.

When this time arrives, the line notation children have been using can be changed into musical notation. This transition is very easy because it is built upon something that is familiar.

Children should have many experiences using notation from the chalkboard charts including seeing the notation being written and helping to write it. Their attention is more easily focused on the chalkboard than is possible when the song book is being used.

The teacher should involve the children in what is to be written down. In this process they are analyzing the pattern, bringing their past experiences into play as they make new discoveries. They should have the opportunity to help the teacher write the notation. The teacher could, for example, write the note heads in the proper places and a child could draw the stems on the notes; or the teacher could draw the stems and a child could add the note heads. Children might put in the bar lines or fill in the rests. Some 5th and 6th graders can write the notation without any help.

The musical responses of children will be more accurate and their understandings more clear because of writing and using notation as a natural part of a musical experience.

After writing, observing, and using musical notation from the chalkboard and charts, children are ready to use song books. Their first experience with the song book will involve locating and observing rhythmic and melodic patterns in familiar songs. Later they will be recognizing this familiar notation as they learn new songs.

There is no precise sequence nor grade level at which specific learnings are expected to take place. Experiences with music reading should occur when there is a musical purpose, when, by using notation, musical concepts will be clarified and musical behavior will be more precise, more effective, and more expressive. There will be times at all age levels and in all stages of musical development when using the musical score will help make musical responses more effective and will serve as a means of bringing to attention something familiar. The difference in presentation will be in the musical content used and will be governed by the past musical experiences and the maturity of the children involved.

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A CREATIVE APPROACH

Whatever the musical a
creative expression is
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to express his thought
interpret his reaction

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Do not expect to present some facet of notation once and then be through with it. This involves a cycle of development so that each time a particular part of notation is encountered, more depth of understanding will result. Because of past experiences, levels of maturity, and varied interests no two children will attain the same level of understanding at the same time. All will be moving from an awareness to a level of refinement in their ability to understand and to use notation.

Emphasis on music reading should always come directly from a musical experience. NEVER PRESENT NOTATION FOR ITS OWN SAKE. No note or symbol has real meaning except in its relation to a total musical setting. This does not mean that all experiences with musical notation are "off-the-cuff"---completely incidental. Some may be spontaneous and unplanned, for a teacher should never lose an opportunity to use musical notation when it will bring greater understanding of the music or will improve the performance of music. The content of the program is of utmost importance. Music will be chosen for its significant musical value. From this music, the teacher will plan for all kinds of musical learnings for the children. He will not use music which is contrived to include a certain "problem" in notation.

A CREATIVE APPROACH

Whatever the musical activity, the opportunity for creative expression is limitless; for music is a natural medium for communication.

Every student has creative powers and has an inborn need to express his thoughts and feelings in order to interpret his reactions to the world around him.

Students are interested in expressing themselves; but this interest must be nourished and developed, for one does not create out of a vacuum. One receives impressions, and from these come his expressions.

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This implies a rich, stimulating environment of materials and equipment; a wide variety of interesting and challenging musical activities; time for experimenting, exploring--time for discovery.

Along with this physical environment must be a climate of respect for the individual and his efforts, an atmosphere which encourages creative expression and which values what is happening to the child rather than the product he creates.

Children express themselves through music:

As they create

- new words for a familiar tune
- a tune for a favorite poem
- a song (both words and tunes)
- motions and actions for a familiar song
- a dramatization for a familiar song
- rhythmic accompaniments for songs and recordings
- melodic accompaniments for songs

As they make up

- a story for music they hear
- dramatizations for music they hear

As they use rhythmic body movement to respond to

- mood of music
- the elements of music--melody, rhythm, form
- the expressive quality of music

As they use body
interpret

- ideas
- occasions
- historical e
- characters f
- nature
- people
- animals
- experiences

PLANNED MUSIC TIME

There are times in th
change of pace. This
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As they use body movement and accompaniments to interpret

- ideas
- occasions
- historical events
- characters from literature
- nature
- people
- animals
- experiences

PLANNED MUSIC TIME

There are times in the day when music may be used for a change of pace. This may be a calm, quiet time of singing or listening. It may be a time of vigorous rhythmic body movement or a time for singing fun and nonsense songs. The choice will depend on the needs of the students.

The teacher and students need to know many songs in order to be able to use them spontaneously. The teacher needs to have recordings and a record player available for use at that precise moment when music is the activity the class needs.

There are times when the teacher plans for the class to learn new songs, to listen to new recordings, to work on musical skills, and to develop musical understandings.

Some suggestions for planned music time follow below. These are examples of some ways to plan for musical growth through a variety of activities with focus on a musical objective. After trying these you can develop your own plan, using your favorite music.

In this "Planned Music Time" section the words in italics are hints to the teacher. The responses of students included in the hints to the teacher are examples of typical ways some have responded in the given activity. It is not possible to write down the interaction which may take place between students and teacher; for each group will produce different ideas and different choices. They will present different descriptive words, different selections of appropriate instruments, different ideas of ways to move to music.

The teacher should certainly have in mind those instruments that would be appropriate, body movements that fit the music, words and phrases which are descriptive of the particular music to which the children are listening. But he should never insist on milking his own preconceived ideas from the class. Many children are naturally creative; and they will often share ideas no one has thought of before if they know their contributions will be respected. It is vital that the teacher remember, in eliciting ideas and choices and reactions from the class, that each contribution of each student must be respected. "Respected" does not mean that each contribution must be accepted for use, but rather that it be accepted as a reasonable possibility. If a student can try out his ideas, he can determine, with help from the class, whether it will work. This process of trying out, evaluating, then accepting or rejecting will result in the development of musical discrimination. If a student is given a flat "no," nothing will be developing except negative attitudes. If his question is respected, the student will be more receptive to testing the validity of his responses.

It is the teacher's responsibility to help the student think through his response. The teacher accomplishes this through questioning which will lead the student to test the validity of his responses.

When there are words s
"Listen to. . .," or "
Experiences, the teach
He does *not* tell them.
"Sing the familiar son
that the song should b
activity described is
can discover from the
in the column *Musical*
not, however, begin to
discover; it does cont
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direction is toward mu
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The activities in this
not prescriptive; they
choosing content, the
develop musical concep
opportunities to devel

Remember: in the proc
the key word. Implied
with significant music
clarity of concepts, m
expressiveness in perf
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the great world of mus

As students participat
activities, they will
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qualities.

When there are words such as "Discover," "List," "Listen to. . .," or "Explore" in the column Musical Experiences, the teacher draws responses from the class. He does not tell them. Note: In this column, the words "Sing the familiar song" appear repeatedly. This means that the song should be familiar before the particular activity described is attempted. What the children can discover from the described activity will be found in the column Musical Discoveries. This column does not, however, begin to contain the all of what they may discover; it does contain clues for the teacher so that in carrying out the musical activity with the class the direction is toward musical discovery. It may take repeated experiences and many different resources for some students to make these musical discoveries themselves. Some discoveries may be immediate; other may be "in process" even in junior and senior high school for some students.

The activities in this section, as in other sections, are not prescriptive; they are suggested guidelines for choosing content, the process of helping students develop musical concepts and understandings, and providing opportunities to develop musical skills.

Remember: in the process of musical growth, growth is the key word. Implied is planned experiences using music with significant musical value--leading to more clarity of concepts, more precision, and greater expressiveness in performance. This will result in enjoyment (which is more than mere instant pleasure) in the great world of music.

As students participate in a variety of musical activities, they will be broadening and refining their concepts of the elements of music and its expressive qualities.

Objective: To help children become aware of the relationship of all of the elements of music in a composition through singing, playing, reading, listening, moving, and creating

Musical Experience

Sing the Shaker song Simple Gifts (EM 5 pp. 44-45).

Design the contour of the melody with arm movements as the song is being sung.

Discover the key in which the song is written.

Children will observe that the song ends on F. It begins on the fifth tone of the F scale. The key signature is one flat (B^b). A child may play the F scale on the bell blocks with a B natural included. Their ears should help them discover that the B natural must be lowered a half step to B flat.

A child may play the F scale on the bell blocks (using the B^b now) as the class sings it three ways: with numbers, letter names, and syllables.

The teacher or a child may write the scale of F Major on the staff and label each tone with the correct number, letter, and syllable. The class should sing the scale all three ways from the notation. Sing from F down to C.

Sing the melody of the song, using the letter names of the notes; and discover the range of tones from the highest to the lowest tone.

Play the melody on the bell blocks, meloharp, or zither (melody strings) as an accompaniment for the song.

Concept: The element
form, and e
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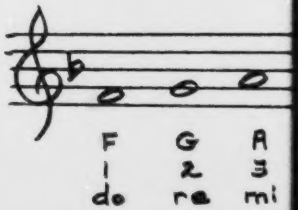
The melody of each ph

The song is written i



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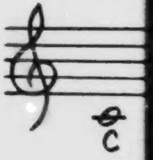

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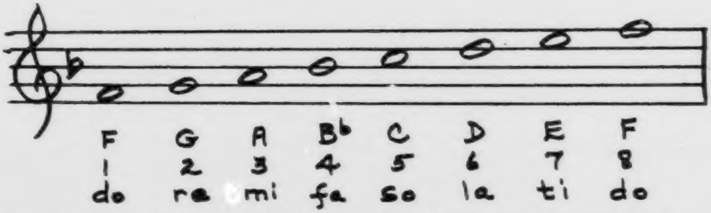
Concept: The elements of melody, rhythm, harmony, form, and expressive quality are interrelated in a composition.

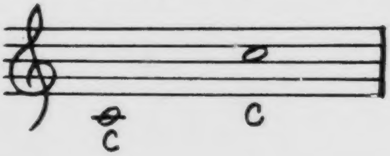
Musical Discoveries

The melody of each phrase rises and falls gradually.

The song is written in the key of F Major.



The range of the melody is limited to an octave.



Musical Experience	
Rhythm:	
Play the melodic rhythm on finger cymbals or triangles as the song is sung.	The notation for the eighth notes, and ha appears in three mea
Children may read the rhythm from the notation in the book as they play.	
Harmony:	
Sing the song as a two-part round.	The song can be sung
The class will be divided into two groups. Group II will start singing when Group I sings "'tis" (second beat of the second complete measure).	
Play the song as a two-part round on the meloharp and zither (melody strings). Play the chords F and C on the zither (chord strings).	
Form and Expressive Quality:	
Raise hands, as they sing, to indicate the ends of the phrases in the song.	There are four phras
A child may play finger cymbals at the end of each phrase.	
Develop creative movement for each phrase, based upon the text and mood of the song.	The mood of the song is a feeling of grea
The class may be divided into four groups, with one group to dramatize each of the four phrases.	

	Musical Discoveries
ymbals or	The notation for the rhythm is made up of quarter notes, eighth notes, and half notes. A dotted rhythm (♩. ♪) appears in three measures.
m the notation	
	The song can be sung as a two-part round.
wo groups. Group I second complete	
n the meloharp the chords F .	
ate the ends of	There are four phrases in the song.
at the end of	
e, based upon	The mood of the song is quiet and reverent, yet there is a feeling of great power and strength.
groups, with four phrases.	

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Musical Experience

One class developed the following dramatization:

Phrase 1: Movement in a circle, arms stretched out above head

Phrase 2: Kneel on left knee with arms outstretched from sides of body. Draw arms over top of head and clasp hands (1st half).

Phrase 3: Movement toward center of circle (2nd half) -- kneel and bow heads.

Phrase 4: Each person turns, making his own little circle.

Another day - - -

Listen to "Simple Gifts" from Appalachian Spring by Aaron Copland (BOL 65 Music, U.S.A.) to discover how a composer can create his own music, based upon an old song.

The class and the teacher should discuss how a composer might vary or change a tune. The teacher may play small portions of the music so that children can hear each of the variations several times.

Music may be varied b
rhythm, harmony, and
instruments.

The teacher may chart the form of the music so that the class can understand each variation. Use the pictures of the instruments.

Listen to the music to discover whether there is an introduction.

There is an introduct

	Musical Discoveries
ramatization:	
ms stretched	
arms outstretched w arms over top (1st half).	
f circle (2nd eads.	
g his own little	
n Spring by Aaron er how a composer old song.	
scuss how a *e. The teacher* *c so that chil-* *s several times.*	Music may be varied by changing the melody, pitch, rhythm, harmony, and tone color by using different instruments.
he music so that *tion. Use the*	
there is an	There is an introduction played by strings.

Musical Experience	
Listen to the music to discover how many variations there are.	There are four variat
Listen to each variation to discover the means the composer used to make the music interesting.	Variation I
A student may hold up the appropriate instrument pictures when the music is being played.	interlude
	Variation II
	interlude
	Variation III
	Variation IV
	The composer used a v changes in tempo, pit

variations

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Musical Discoveries

There are four variations of the melody:

Variation I	The clarinet plays the entire melody, accompanied by flute and harp.
interlude	
Variation II	The flute and clarinet play. The tempo is faster.
interlude	
Variation III	Low brass instruments play part of the melody. Brass and strings play the melody as a round.
Variation IV	The style is that of a fanfare played by brass instruments. The music is played in diminution (twice as fast). The oboe is heard in the last variation.

The composer used a variety of instruments (tone colors), changes in tempo, pitch, and mood.

STUDENTS DEVELOP CONCEPTS OF MELODY

Through SINGING, students develop concepts of:

- Contour
  - angular--smooth
- Range
  - high--low
- Direction
  - up--down, repeated tones
- Melodic Movement
  - scale line
  - chord line (intervals)
  - sequence
  - tonal center
  - tonal patterns in a variety of keys
    - major mode
    - minor mode
  - other modes
  - pentatonic scale
  - whole-tone scale
  - twelve-tone row

Through RHYTHMIC MOVEMENT, students develop a sensitivity to:

- Contour
- Range
- Direction

Through PLAYING instr
of:

- Contour
- Range
  - high--low
- Direction
  - up--down, rep
- Melodic Movement
  - scale line
  - chord line (
  - sequence

STUDENTS DEVELOP CONCEPTS OF MELODY

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nor mode

r modes
atonic scale
e-tone scale
ve-tone row

lop a sensitivity

Through PLAYING instruments, students develop concepts of:

Contour

Range
- high--low

Direction
- up--down, repeated tones

Melodic Movement
- scale line
- chord line (intervals)
- sequence

tonal center
tonal patterns in a
variety of keys

major mode
minor mode

other modes
pentatonic scale
whole-tone scale
twelve-tone row

Through LISTENING to music, students develop concepts of:

Contour

Range
- high--low

Direction
- up--down, repeated tones

Melodic Movement
- scale line
- chord line (intervals)
- sequence

tonal center
tonal patterns in a variety of keys

major mode
minor mode

other modes
pentatonic scale
whole-tone scale
twelve-tone scale
electronic music

Through READING mus

Contour

Range
- high--low

Direction
- up--down, r

Melodic Movemen
- scale
- chord line
- sequence

Through CREATING music, students develop an understanding of:

The variety of types of tonal organizations as they experiment with:

- major and minor scales
- other modes
- pentatonic scale
- whole-tone scale
- twelve-tone row
- electronic music

Abstractions (symbo

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an understanding

izations as they

Through READING music, students develop concepts of:

Contour

Range
  high--low

Direction
  up--down, repeated tones

Melodic Movement
  scale
  chord line (intervals)
  sequence

tonal center
tonal patterns in a
  variety of keys

  numbers
  letters
  syllables

major mode
minor mode

other modes
pentatonic scale
whole-tone scale
twelve-tone row

Abstractions (symbols) which represent pitch

MUSICAL EXPERIENCES USING MELODY

1. Explore a variety of melody instruments:

   piano, chord organ, bell blocks, psaltery, meloharp, zither (melody strings), xylophone, recorder

2. Organize the tones of the bell blocks into a major scale.

   Create a melody based upon these tones.

   Play a melody on the piano based upon the tones of a major scale. (This will enable students to use a wider range of tones than is possible on the bell blocks.)

3. Organize the tones of the bell blocks into a minor scale. (Experiment with the three forms of the minor scale--pure, harmonic, melodic.) Create a melody based upon these tones.

4. Organize the tones of the bell blocks into a pentatonic scale.

   F#   G#   A#   C#   D#

   G^b A^b B^b D^b E^b

   Explore the piano to create a pentatonic scale beginning on each of the following tones:

   C, C#, D, D#, E, F, F#, G, G#, A, A#, B

   (D^b)   (E^b)   (G^b)   (A^b)   (B^b)

   Create a melody ba
   a Haiku; and set
   tonic scale. Writ
   play it on the xyl

5. Organize the tones
   thetic scale.

   (The student will
   his own prescripti
   larger intervals.
   tones as he wishes

   Write the scale on
   tance between each
   the synthetic scal
   Choose a melody in

6. Organize the tones
   tone scale. (C, D

   Play the scale on

   Create a melody ba

7. Organize the tones
   Mode.

   (D E F G A B C D)

   Create a melody ba

   Develop the Dorian

   Play the melody on
   of tones.

ts:

psaltery,
), xylophone,

into a major

s.

the tones of
dents to use
le on the bell

into a minor
rms of the minor
ate a melody

into a penta-

nic scale begin-

, A, A#, B

) (B^b)

Create a melody based on a pentatonic scale. Write a Haiku; and set it to music based upon a pentatonic scale. Write the melody on the staff; and play it on the xylophone, recorder, or meloharp.

5. Organize the tones of the bell blocks into a synthetic scale.

   (The student will organize the tones according to his own prescription of whole steps, half steps, or larger intervals. His scale may have as few or many tones as he wishes.)

   Write the scale on the staff and indicate the distance between each tone. Create a melody based upon the synthetic scale. Write the melody on the staff. Choose a melody instrument on which to play it.

6. Organize the tones of the bell blocks into a whole-tone scale. (C, D, E, F#, G#, A#, C)

   Play the scale on the piano.

   Create a melody based upon the whole-tone scale.

7. Organize the tones of the bell blocks into the Dorian Mode.

   (D E F G A B C D)

   Create a melody based on the Dorian Mode.

   Develop the Dorian Mode beginning on E, F, G, A, or B.

   Play the melody on the piano to utilize a wider range of tones.

8. Organize the twelve chromatic tones into a tone row.

   (C, C#, D, D#, E, F, F#, G, G#, A, A#, B)

   Create a number of rows.

   Write one of the rows on the staff.

   Play the tone row on the piano in different octaves.

9. Choose a poem, or write one, and set it to music.

10. Choose a combination of two, three, or four instruments on which to play the melody.

11. Develop a harmonic accompaniment for an original melody.

    - piano
    - autoharp
    - guitar
    - ukulele
    - zither
    - chord organ

12. Develop a rhythmic accompaniment for an original melody.

13. Experiment with a variety of melodic, rhythmic, and harmonic instruments to create a composition.

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Objective: To hear, sing, play, and read a song which contains tonal patterns that move up or down, by step or skip, and patterns of repeated tones	Concept: A melody ha melody may or they may
Musical Experiences	
Sing the first phrase of the familiar song Come, Follow Me, EM (6) p. 53; DMT (6) p. 34; and design the contour of the melody with an arm in the air.	The contour of the fi scale line.
Sing the second phrase and design that contour of the melody.	The contour of the fi angular, but the inte of the phrase ascends
Sing the third phrase and design the contour of the melody.	The third phrase desc through a wide leap a
Sing and play the first phrase on the bell blocks. Analyze the direction of the melody and the type of intervals used in the first phrase.	The phrase begins on repeated tones on B, of a third down to C; to G and down a fifth
Write the melody on the staff and label with numbers and letters.	
Analyze the direction and type of intervals used in the second phrase.	The phrase begins wit pattern of C, D, E, F F and down a third to to E; up to F; stepwi repeated tones on C;
Write the melody for the second phrase on the staff and label with numbers and letters.	

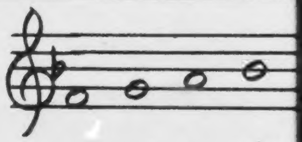
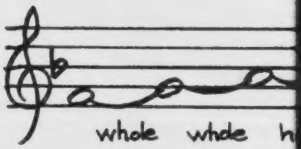
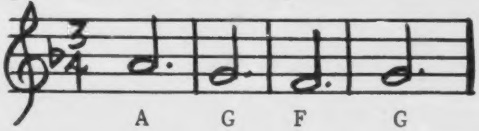
a song which move up or down, of repeated	Concept: A melody has direction. The tones of a melody may move up or down, by step or skip, or they may be repeated.
	Musical Discoveries
g Come, Follow Me, he contour of the	The contour of the first phrase follows a descending scale line.
ntour of the	The contour of the first half of the second phrase is angular, but the intervals are small. The second half of the phrase ascends and has some repeated tones.
our of the	The third phrase descends gradually, then skips up through a wide leap and ends.
l blocks. he type of	The phrase begins on C and descends stepwise with two repeated tones on B, A, G, and F; one tone E; a skip of a third down to C; a skip of a fourth up to F; up to G and down a fifth to C.
ith numbers and	
ls used in the	The phrase begins with an ascending five-tone stepwise pattern of C, D, E, F, G; then down a third to E; up to F and down a third to D; up a fourth to G; down a third to E; up to F; stepwise movement to G, A, B, and C; two repeated tones on C; down to B and back up to C.
the staff and	

Musical Experiences	M
Analyze the direction and type of intervals used in the third phrase.	The third phrase begin note of the second phr and back up to E; skip then down to B and bac A, repeats A, moves do down one step to D; ba
Sing the entire song with letter names from the musical score.	
Sing the song as a three-part round.	
Play the song as a three-part round, using three soprano recorders or two soprano recorders and one tenor recorder.	

	Musical Discoveries
ls used in the	The third phrase begins on E, a third above C, the last note of the second phrase; repeats E; moves down to D and back up to E; skips down a third to C, repeats C, then down to B and back up to C; skips down a third to A, repeats A, moves down to G; then up a sixth to E; down one step to D; back up to E, and down a third to C.
om the musical	
g three soprano e tenor recorder.	

Objective: To help children hear, sing, play, and read a major scale	Concept: The eight t according t steps and h
Musical Experiences	
Sing the familiar song Streets of Laredo EM (6) p. 14; and observe the musical score to locate tones, or sequences of tones, which help determine the key in which the music is written.	There are certain seq convey a feeling of t 1. C C B^b A As I walk'd 2. C B^b A in the streets 3. C F As I 4. A G F re-do one 5. C F All wrapped 6. E E F As the clay
Observe the key signature and the last tone of the song.	There is one flat (B
Build the F major scale on the bell blocks.	The last tone of the
Eight people may choose bells for the F scale.	
Students may stand in a line in any order and arrange themselves in correct scale order by playing each bell until they find the lowest one, the next one in the sequence of pitches, and so on until the entire scale is arranged correctly.	The tones of the F m F, G, A, B^b, C,

play, and read	Concept: The eight tones of a major scale are organized according to a specific prescription of whole steps and half steps.
	Musical Discoveries
EM (6) p. 14; tones, or sequences n which the music	There are certain sequences of tones in the song which convey a feeling of the key of F major. 1. C C B^b A B^b As I walk'd out 2. C B^b A G F in the streets of La - 3. C F As I 4. A G F re-do one 5. C F All wrapped 6. E E F As the clay
one of the song.	There is one flat (B flat) in the key signature.
ks.	The last tone of the song is F.
he F scale.	
order and arrange y playing each , the next one in until the entire	The tones of the F major scale are: F, G, A, B^b, C, D, E, F

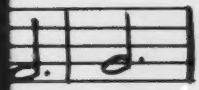
Musical Experiences	
Build the F major scale on the staff. Label each tone with its proper letter name, number, and syllable.	 F G A B^b 1 2 3 4 do re mi fa
Sing the F major scale with numbers, letters, and syllables. Discover the distance between each of the tones consecutively in the major scale, according to half steps and whole steps.	 F_1 G_2 A_3
	Half steps accent bet 7 and 8 (E and F). Whole steps occur bet (G and A); 4 and 5 (B 6 and 7 (D and E).
Choose sequences of scale tones to be used as repetitive patterns for an accompaniment to the song. A, G, F, G phrases 1, 2, 3  A G F G	Certain sequences of harmonizing parts for A, G, F, G, and C, B^b 1, 2, and 3.

me, number, and

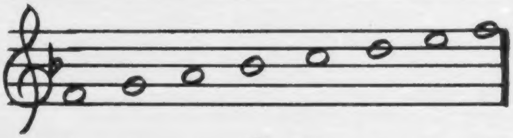
ers, and

tones con-
to half steps

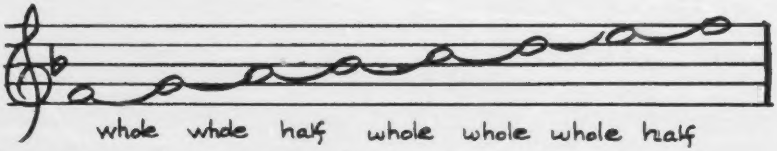
d as repetitive
.



Musical Discoveries



F	G	A	B^b	C	D	E	F
1	2	3	4	5	6	7	8
do	re	mi	fa	so	la	ti	do



F_1 G_2 A_3 $B^b{}_4$ C_5 D_6 E_7 F_8

Half steps accent between 3 and 4 (A and B^b) and between 7 and 8 (E and F).

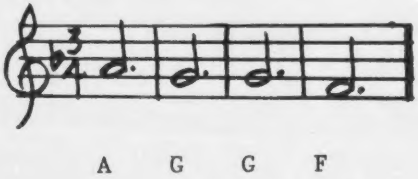
Whole steps occur between 1 and 2 (F and G); 2 and 3 (G and A); 4 and 5 (Bb and C); 5 and 6 (C and D); and 6 and 7 (D and E).

Certain sequences of scale tones may be used as harmonizing parts for the song.

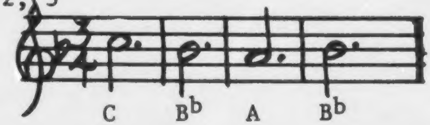
A, G, F, G, and C, B^b, A, B^b may be used with phrases 1, 2, and 3.

Musical Experiences

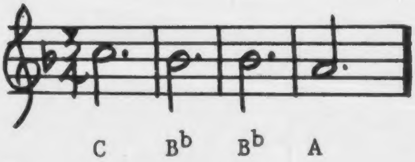
A, G, G, F
phrase 4



C, B^b, A, B^b
phrases 1, 2, 3



C, B^b, B^b, A
phrase 4



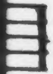
Play the patterns on the recorder, meloharp, zither (melody strings), and bell blocks.

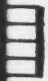
A, G, G, F, and C, phrase 4.

In the fourth phras
to harmonize with t

Musical Discoveries

A, G, G, F, and C, B^b, B^b, A may be used with phrase 4.





In the fourth phrase, G or B^b must be played twice to harmonize with the melody.

arp, zither

WE EVALUATE - - -

Can the child sing and play the sequences of tones in which there is a feeling of key center or home tone?

Can he play the scale from notation using the sharps or flats which are necessary?

Can he observe the musical score to discover the tones of the scale used in the song?

Can the child write the scale on the staff?

Can he build a major scale aurally, beginning on another home tone?

Objective: To help children hear, sing, play, and read a minor scale and sing a song written in the minor mode

Musical Experiences

Sing the song The Ghost of Tom, EM (6) pp. 28-29, to discover aurally whether the song is in the major or the minor mode.

Observe the musical score to find the starting tone and the last tone of the song.

Sing and observe the musical score:

(2nd staff) for	EF#GA gone	B oh

(3rd staff) for B B A A G G F# E D E
wouldn't it be chilly with no skin on?

Play the E minor scale on the bell blocks.

D natural is used; therefore, the song is written in the natural minor scale.

Write the E minor scale on the staff, and sing it from the staff with the letter names of notes.

E, F#, G, A, B, C, D, E

Sing the first eight measures of the song, using the letter names of the notes.

Concept: A melody
forms of
its own
scriptio
arrangem

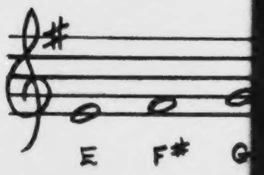
Mu

The song is in the

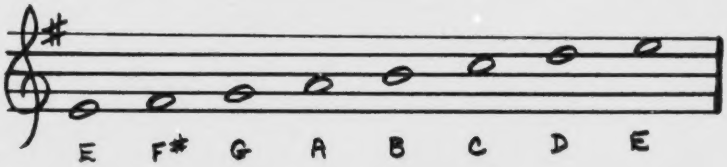
The song begins an

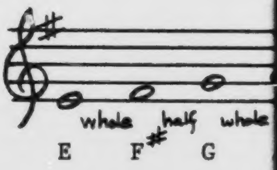
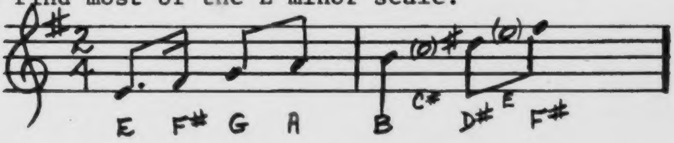
The first five ton
are used in an asc

The first five ton
in a descending pa
(7th tone) below t



B, C, D, E, F#, G

, play, and read ng written in the	Concept: A melody may be based upon one of several forms of a minor scale, each of which has its own unique quality of sound and prescription of whole and half steps in the arrangement of tones.
	Musical Discoveries
pp. 28-29, to the major or	The song is in the minor mode.
tarting tone	The song begins and ends on E.
	The first five tones of the E minor scale (EF#GAB) are used in an ascending pattern.
F# E D E y with no skin on?	The first five tones of the E minor scale are used in a descending pattern with the addition of the D (7th tone) below the E.
ks.	
ng is written	
nd sing it from s.	
ng, using the	B, C, D, E, F#, G, A, B, D, and E are used.

Musical Experiences	Mu
Sing the melody of the section written in two parts, using the letter names of the notes.	
Sing the second part of the section written in two parts, using the letter names of the notes.	F natural and D sh
Play and sing the E minor scale from the staff, and observe the construction of the scale according to half and whole steps.	 Half steps occur b This form of the r minor.
Sing the round in four parts.	
Sing the music, on page 29, in two parts.	
Another day - - -	
Sing the song O'Vermeland, pp. 62-63, to discover whether the song is in the major or the minor mode.	The song is in the
Observe the key signature and the notation for the first phrase of the song to discover the key in which the music is written.	The song is in the
Observe the notation for the first and second measures to find most of the E minor scale. 	The tones used in G, A, B, D#, and F

n two parts,

ten in two
es.

staff, and
cording to

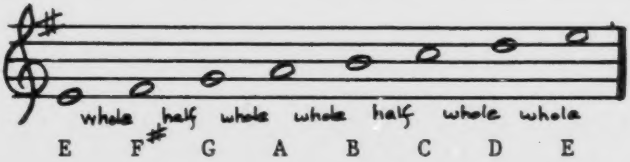
.

discover
minor mode.

on for the
key in which

econd measures

F natural and D sharp are used in the second part.


whole
half
whole
whole
half
whole
whole
E
F#
G
A
B
C
D
E

Half steps occur between F# and G, and B and C.

This form of the minor scale is called the natural minor.

The song is in the minor mode.

The song is in the key of E minor.

The tones used in the first two measures are E, F#, G, A, B, D#, and F.

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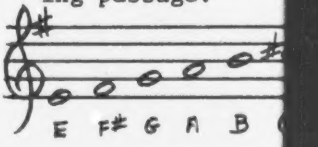
Musical Experiences	Mu
Compare the E minor scale used in The Ghost of Tom with the one in this song.	The E minor scale natural.
Observe the use of D sharp and D natural in the score. *The teacher will establish the fact that when a D# is used in an ascending melody and a D natural is used in a descending melody, the form of the minor scale is called the melodic minor. The teacher will write the melodic form of the E minor scale on the chalkboard.*	The E minor scale in an ascending p ing passage. 
Play the E minor scale in the natural and melodic form on the bell blocks and piano from the notation.	The descending me like the descendi
Listen to the sounds of both forms of the minor scale as they are played.	The descending fo like the descendi
Another day - - -	
Sing the familiar song Tum Balalyka, EM (6) pp. 22-23, to discover aurally whether the song is in the major or minor mode.	The song is in th
The same process used for The Ghost of Tom and O'Vermeland may be followed for developing the minor scale.	
Tum Balalyka is written in the key of D minor. The harmonic minor scale has been used for this song.	
The seventh step of the scale, C, has been raised C#, in both the ascending and descending forms.	

host of Tom with

l in the score.

that when a D#
D natural is
m of the minor
The teacher will
r scale on the

nd melodic form
otation.

he minor scale

(6) pp. 22-23,
in the major

of Tom and
loping the

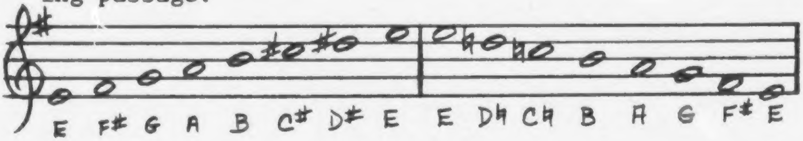
f D minor.
ed for

s been raised
ding forms.

Musical Discoveries

The E minor scale used for The Ghost of Tom has a D natural.

The E minor scale used in O'Vermeland has a D sharp in an ascending passage and a D natural in a descending passage.



The descending melodic minor scale is written exactly like the descending natural minor scale.

The descending form of the melodic minor scale sounds like the descending form of the natural minor scale.

The song is in the minor mode.

Objective: To help children develop an understanding of the Dorian mode

Concept: A melody
which ha

Musical Experiences

Sing the familiar British ballad Scarborough Fair, MOM (6) p. 69, to become familiar with the sound of its tonality.

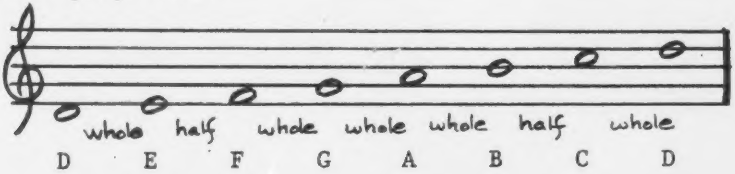
Observe the musical score to find the starting tone and the last tone of the song.

Observe the score to discover what tones are used in the song.

Play the tones D, E, F, G, A, B, C, and D in scale order on the piano and bell blocks.

> *The teacher will establish that this arrangement of tones (from D to D with no sharps or flats used) is the Dorian mode.*

Write the tones of the Dorian mode on the staff and sing and play them.



Discover whether there is a whole or half step between each tone.

Mu

The melody of the

D, E, F, G, A, B,

The tones are D,
no flats or sharp
E and F and B and

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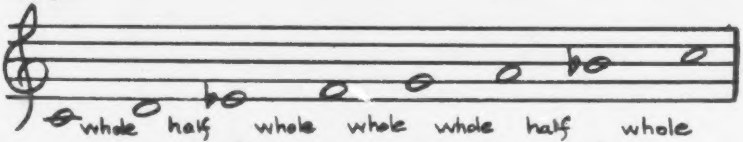
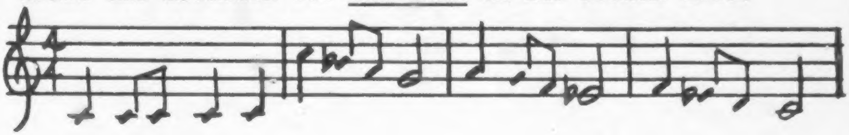
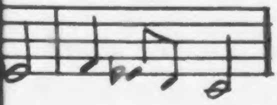
understanding	Concept: A melody may be based upon the Dorian mode, which has its own unique quality of sound.
	Musical Discoveries
ough Fair, MOM ound of its	The melody of the song has a tendency to wander.
arting tone and	
are used in	D, E, F, G, A, B, C, and D are used.
D in scale	
arrangement *or flats used)*	
e staff and sing	
 D	The tones are D, E, F, G, A, B, C, and D. There are no flats or sharps used. Half steps occur between E and F and B and C.
f step between	

Musical Experiences	Mu
Sing Scarborough Fair, accompanied by the recorder or flute. Guitar chords will enhance the mood of the song.	The recorder can p accompaniment for
Sing Old Abram Brown by Benjamin Britten, MOM (6) p. 68, as written; and then change it to the Dorian mode by singing a B natural instead of B flat and use the letter names of the notes.	
Observe the score to discover which tones have been used.	D, E, F, G, A, B, is now in the Dori
Sing the song as a four-part round.	
Sing Heaven and Earth, GWM (6) p. 176, to discover whether this song is in the Dorian mode.	The song is in the ends on D and uses A, B, C, and D.
Explore the piano and bell blocks to create melodies in the Dorian mode.	A variety of melod of the Dorian mode
Notate their melodies on staff paper.	
Sing The Swan, EM (6) p. 18, in unison.	
Write the Dorian mode, starting on C and ending on C according to the prescription of half steps and whole steps.  C D E^{b} F G A B^{b} C	C, D, E^{b}, F, G, A,
Play the Dorian mode on the piano and bell blocks, reading from the staff.	

	Musical Discoveries
e recorder or ood of the song.	The recorder can provide an appropriate melodic accompaniment for the song.
, MOM (6) p. 68, rian mode by d use the letter	
s have been used.	D, E, F, G, A, B, C, and D have been used. The song is now in the Dorian mode since B natural is used.
o discover	The song is in the Dorian mode. It begins on D and ends on D and uses the following tones: D, E, F, G, A, B, C, and D.
ate melodies in	A variety of melodies may be created, using the tones of the Dorian mode.
ending on C eps and whole	
 whole B^b C	C, D, E^b, F, G, A, B^b, and C are used.
ll blocks,	

Musical Experiences	Mu
Sing the Dorian mode built on C, using letter names and reading from the staff.	
Write the notation for The Swan in the Dorian mode. 	
Sing and play the song from the notation in the Dorian mode.	B must be altered E must be altered
Another day - - -	
Listen to the Fantasia on Greensleeves by Vaughan Williams, AIM (6) Vol. 2; DMT (5), to hear a composition written in the Dorian mode.	
Listen to the melody for Greensleeves. Hum the melody while listening to the recording.	
Sing the melody from the song book and compare the sound of the two.	
Listen to the recording and follow the notation for Greensleeves as it is played in the Fantasia.	Vaughan Williams w
The teacher will make a chart of the melody and the scale upon which it is based.	The version in the
	The notation is wr

	Musical Discoveries
letter names and	
Dorian mode. 	
n in the Dorian	B must be altered to B flat. E must be altered to E flat.
by Vaughan ear a composition	
Hum the melody	
compare the	
notation for tasia.	Vaughan Williams wrote the melody in the Dorian mode.
melody and the	The version in the song book is in the minor mode.
	The notation is written in the Dorian mode.

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Musical Experiences	Musi
Listen to the second melody used in the Fantasia.	The notation is writ
This melody, Lovely Joan, is an old English ballad from the sixteenth century. The teacher will make a chart of this melody.	The melody is in the
Play the melody from notation on the flute or recorder.	
Observe the notation for Lovely Joan to see whether it is written in the Dorian mode.	The notation is writ
Sing the song Eleanor Rigby, accompanied by guitar; and observe the musical score to see whether it is in the Dorian mode.	The song is written
Resources: Dorian Mode	
And the Trees Do Moan (Southern Mountain Folk Song) EM (5) pp. 204-205	
As I Roved Out (Newfoundland Folk Song) GWM (6) p. 29	

EVALUATION

Can the student transpose other songs into the Doriar

Are You Sleeping?
Hot Cross Buns
Three Blind Mice
Row, Row, Row Your Boat
Twinkle, Twinkle Little Star

	Musical Discoveries
Fantasia.	The notation is written in the Dorian mode.
nglish he teacher	The melody is in the Dorian mode.
te or recorder.	
see whether it	The notation is written in the Dorian mode.
d by guitar; and r it is in the	The song is written in the Dorian mode.
n Folk Song)	

tudent transpose other songs into the Dorian Mode?

u Sleeping?
oss Buns
Blind Mice
ow, Row Your Boat
e, Twinkle Little Star

Objective: To help children develop an understanding of the use of a figure and sequence in a melody

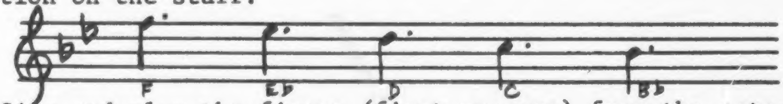
Musical Experiences

Sing the familiar song Ding, Dong, MOM (5) p. 94, in preparation for developing an understanding of the melodic direction in the second phase.

The teacher will indicate that the first measure of the second brace (top staff) contains the figure and the next four measures contain sequences of the figure.

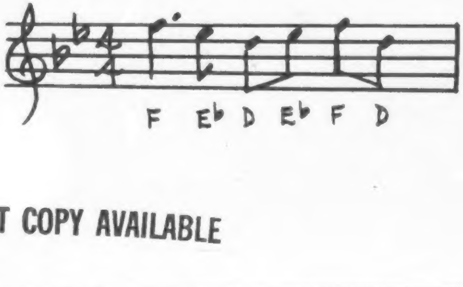
Sing and play the first tone of each of the five measures. F, E^b, D, C, B^b.

A student, or the teacher, may record the tones in notation on the staff.



Sing and play the figure (first measure) from the notation in the book.

Write and analyze the figure in notation on the chalkboard.



Concept: The use
melody
and is
figure
on high
keeping
same.

Mu

The first five to
in a descending s

The figure contain

The figure begins
E^b; moves down a h
to E^b; moves up a
to D.

BEST COPY AVAILABLE

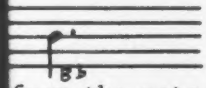
nderstanding
equence in a

) p. 94, in
ng of the

st measure
ns the figure
uences of the

he five measures.

tones in nota-



from the nota-

on the chalk-

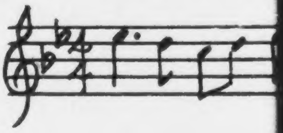
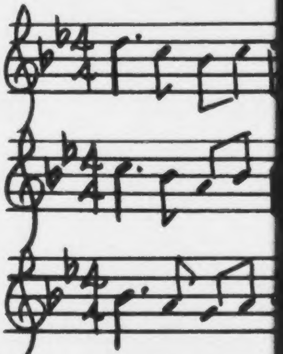
Concept: The use of a figure and sequence in a melody provides both unity and variety and is achieved by stating the melodic figure and then repeating it beginning on higher or lower pitches, but always keeping the relationship of tones the same.

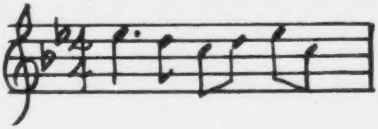
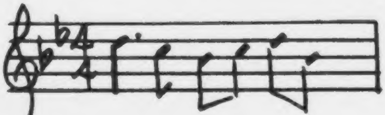
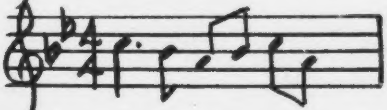
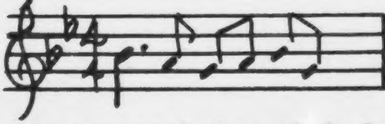
Musical Discoveries

The first five tones of the B^b major scale are used in a descending scale order.

The figure contains the tones: F, E^b, D, E^b, F, D.

The figure begins on F, moves down a whole step to E^b; moves down a half step to D; moves up a half step to E^b; moves up a whole step to F; moves down a third to D.

Musical Experiences	Mus
Sing and play the first sequence of the figure from the notation.	
Sing and play each of the sequences (2, 3, and 4) from the notation.	
Sing the figure and the four sequences and design the contour of the melody in the air as they read it from the musical score.	The tones of the m by stepwise progre each measure where the melodic interv The tones of each and rhythmic patte

	Musical Discoveries
figure from the	 The first sequence begins on E^b below the F and moves in the same direction as the figure.
3, and 4) from	 Sequence 2 begins on D and moves in the same direction as the figure.  Sequence 3 begins on C and moves in the same direction as the figure.  Sequence 4 begins on B^b and moves in the same direction as the figure.
and design the y read it from	The tones of the melody lie close together and move by stepwise progression except for the fourth beat of each measure where there are two eighth notes forming the melodic interval of a third in a descending skip. The tones of each sequence must follow the melodic and rhythmic pattern of the figure.

RESPONSES

COMMON TONAL PATTERNS

- 8-7-6-5-4-3-2-1

God of Our Fathers (Warren)
DMT (5) p. 212; EM (6) p. 8; MOM (5) p. 105
F E D C C B^b A G G F
Our grate-ful songs be-fore Thy throne a-rise

Joy to the World (Handel)
GWM (6) pp. 224-225; EM (5) p. 200; DMT (5) p. 195;
MMYO (6) p. 97
D C# B A G F# E D
Joy to the world the Lord is come!

Merry Minstrels (Old English Round)
EM (6) pp. 52-53
Part 1 (top staff of braces 1 and 2) is composed of a descending scale from C to C.

The Pealing Bells (Round)
MOM (5) p. 23
E D# C# B A G# F# E
I love to hear the peal-ing bells

- Repeated Tones

The Derby Ram (English Folk Song)
EM (5) p. 52
G G G G G G
Tith-er-y i-o day

Lovely Evening (German Round)
DMT (5) p. 47
F F F F F F
Ding, dong, ding, dong, ding, dong

Repeated Tones (c

Surrey Apple-Howl
EM (5) p. 99
The first sta
the tone A.

Sweet Potatoes (C
EM (5) p. 90
C C C
get your sup-p

- 1-8

Hop Up, My Ladies
EM (5) p. 51
C C
1 8
Hop up

Migildi Magildi (
EM (6) pp. 44-45
D D
1 8
Ho boys

D D D
1 1 1
Mi - gil - di

Surrey Apple-Howl
EM (6) p. 66
D D
1 8
Hul - lo

. 105
G F
one a-rise

T (5) p. 195;

) is composed

Repeated Tones (cont'd.)

Surrey Apple-Howler's Song (Thomson)
EM (5) p. 99
The first staff contains part of a phrase on the tone A.

Sweet Potatoes (Creole Folk Song)
EM (5) p. 90
C C C C
get your sup-per

- 1-8

Hop Up, My Ladies (American Folk Song)
EM (5) p. 51
C C
1 8
Hop up

Migildi Magildi (Welsh Folk Song)
EM (6) pp. 44-45
D D
1 8
Ho boys

D D D D D D
1 1 1 8 8 8
Mi - gil - di ma - gil - di

Surrey Apple-Howler's Song (Thomson)
EM (6) p. 66
D D
1 8
Hul - lo

COMMON TONAL PATTERNS (cont'd.)

1-8 (cont'd.)

The Swan (Traditional Round)
EM (6) p. 18
C C
1 8
Sings do

Teamster's Song (Lumberjack Song)
EM (5) p. 51
D D D
1 8 8
Where ev - er

Two Wings (Spiritual)
EM (5) pp. 86-87
E^b E^b
1 8
Want two

- 8-1

Buon Giorno (Italian Folk Song)
EM (6) p. 66
F F
8 1
Ba - ci

The Frog and the Mouse (English Folk Song)
MMYO (5) pp. 38-39
C C
8 1
Whip - see (C minor)

- 1-2-3-4-5

Come Follow Me (Joh
EM (6) p. 53; DMT (
C D E F
1 2 3 4
Whith-er shall I

Holla Hi, Holla Ho!
DMT (6) pp. 94-95;
C D E F
1 2 3 4
See my sweet-hea
No one is as

Hungarian Round (Hu
(Come and Sing Toge
(Come and
D - E - F -
1 2 3
(beginning of ph

Merry Minstrels (Ol
EM (6) p. 52
C C D E
1 1 2 3
Then sweet - swe

- 5-4-3-2-1

La Cucaracha (Mexic
DMT (6) p. 60
C B^b A G
5 4 3 2
Dance in Mex - i

- 1-2-3-4-5

Come Follow Me (John Hilton)
EM (6) p. 53; DMT (6) p. 23
C D E F G
1 2 3 4 5
Whith-er shall I fol.......

Holla Hi, Holla Ho! (German Folk Song)
DMT (6) pp. 94-95; MOM (5) p. 129
C D E F G
1 2 3 4 5
See my sweet-heart waits
No one is as fair

Hungarian Round (Hungarian Round)
(Come and Sing Together)
(Come and
D - E - F - G - A
1 2 3 4 5
(beginning of phrases 1, 2, 4, and 5)

Merry Minstrels (Old English Round)
EM (6) p. 52
C C D E F G G G
1 1 2 3 4 5 5 5
Then sweet - sweet - sci-ence hail

g)

- 5-4-3-2-1

La Cucaracha (Mexican Folk Song)
DMT (6) p. 60
C B^b A G F
5 4 3 2 1
Dance in Mex - i - co

COMMON TONAL PATTERNS (cont'd.)

5-4-3-2-1 (cont'd.)

Old Polina (Whaling Song, Newfoundland)
MMYO (5) p. 30
G F E D C
5 4 3 2 1
gal-lant whal-ing ship

Sarasponda (Dutch Spinning Song)
MMYO (5) p. 49
G F E D C
5 4 3 2 1
Spon - da, ret - set - set

1-2-3

The Colorado Trail (Cowboy Song)
EM (5) pp. 150-151
D E F#
1 2 3
like a rose
winds----wail

Come, Come, Ye Saints (White-Clayton)
EM (5) pp. 158-159
F F G A
1 1 2 3
Come, come, ye saints
Though hard to you

Consolation (Southern Harmony)
EM (5) p. 80
D G A B^b
5 1 2 3
Once more, my soul (G minor)

1-2-3 (cont'd.

Farewell, My O
EM (5) p. 70
C F
5 1
Fare-well,

The Little Old
EM (5) pp. 104-
Phrases 1,
the tonal p

Morning Comes
EM (5) p. 136
C C
1 1
Morn - ing

O Susanna (Fos
DMT (5) p. 55
F G A
1 2 3
I --- come
I'm--- goin

Peace of the Ri
EM (6) p. 6
E^b F
1 2
Peace, peace

Praise, O Prais
EM (5) p. 179
F G
1 2
Praise, O pr

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d)

1-2-3 (cont'd.)

Farewell, My Own True Love (American Folk Song)
EM (5) p. 70

C	F	G	A
5	1	2	3
Fare-	well,	my	own

The Little Old Sod Shanty (American Pioneer Song)
EM (5) pp. 104-105
Phrases 1, 2, 3, 4, 7, and 8 begin with the tonal pattern (key of F): F G A.

Morning Comes Early (Slovak Folk Song)
EM (5) p. 136

C	C	D	E
1	1	2	3
Morn -	ing	comes	ear.......

O Susanna (Foster)
DMT (5) p. 55

F	G	A
1	2	3
I	---	come
I'm	---	going

Peace of the River (Gosling)
EM (6) p. 6

E^b	F	G
1	2	3
Peace,	peace,	peace

Praise, O Praise (Twelfth Century Melody)
EM (5) p. 179

F	G	A
1	2	3
Praise,	O	praise

COMMON TONAL PATTERNS (cont'd.)

1-2-3 (cont'd.)

The Shanty-Man's Life (American Folk Song)
EM (5) pp. 162-163
F G A A
1 2 3 3
Oh, a Shan - ty...
Al-though some....
In the midst.....

Song of the Raftsmen (Polish Folk Melody)
EM (5) p. 125
D E F#
1 2 3
Thro' the day

Surrey Apple-Howler's Song (Thomson)
EM (5) p. 99
D E E F#
1 2 2 3
Stand - fast at rest
Bear - well at top

3-2-1

A Hundred Years Ago (American Windlass Song)
EM (6) p. 17
A G F
3 2 1
Years a - go

The Cuckoo (Austrain Folk Song)
GWM (6) pp. 52-53; DMT (6) p. 132
A G F
3 2 1
Oh, I go

3-2-1 (cont'd.)

Down the River (Ri
MOM (6) pp. 140-14
B A G
3 2 1
O - hi - o

Drill, Ye Tarriers
MMYO (5) p. 15
E^b E^b D D
3 3 2 2
drill ye tar-ri

Ezekiel Saw the Wh
MMYO (5) pp. 20-21
B B A A
3 3 3 2
Way in the mid-

I'm Gonna Sing (Sp
MMYO (5) pp. 196-1
G F F E
3 2 2 1
A - long the wa

Michie Banjo (Creo
MMYO (5) p. 110
A A G
3 3 2
Strut - tin' do

Old Joe Clark (Ame

A A G
3 3 2
Good - by Lu -

ong)

dy)

Song)

3-2-1 (cont'd.)

Down the River (River Chantey)
MOM (6) pp. 140-143; MMYO (5) pp. 8-9
B A G
3 2 1
O - hi - o

Drill, Ye Tarriers (Casey)
MMYO (5) p. 15
E^b E^b D D D C
3 3 2 2 2 1
drill ye tar-ri-ers drill (C minor)

Ezekiel Saw the Wheel (Spiritual)
MMYO (5) pp. 20-21
B B A A A A A G
3 3 3 2 2 2 2 1
Way in the mid-dle of the air

I'm Gonna Sing (Spiritual)
MMYO (5) pp. 196-197; MMYO (6) pp. 2-3
G F F E^b
3 2 2 1
A - long the way

Michie Banjo (Creole Folk Song)
MMYO (5) p. 110
A A G G F
3 3 2 2 1
Strut - tin' down the street

Old Joe Clark (American Folk Song

A A G G F
3 3 2 2 1
Good - by Lu - cy Long

3-2-1 (cont'd.)

Riflemen of Bennington (American Revolution Song)
MMYO (5) p. 50
G G F F E
3 3 2 2 1
dan - ger on our hills

Sourwood Mountain (Kentucky Folk Song)
EM (5) p. 61; MM (5) p. 7; MMYO (6) p. 108
G G F F E^b
3 3 2 2 1
did-dle al-ly day (MM (5), key of F major)

Stodola Pumpa (Czeck Folk Song)
GWM (5) p. 98
D C B^b
3 2 1
Stodola, stodola, stodola

Turn Ye To Me (Scottish Folk Song)
EM (6) pp. 40-41; MMYO (6) p. 64
G# F# E
3 2 1
Cheer - i - ly

- 8-7-6-5

Chester (Billings)
EM (5) p. 40
D C# B A
8 7 6 5
New......England's

8-7-6-5 (cont;d.)

Daughter, Will You
GWM (6) pp. 198-19
G G G
8 8 8
Daugh - ter, wil
Will you ma

He's Got the Whole
EM (6) p. 19
C B A
8 7 6
Whole wide worl
In his hand

The Swan (Traditio
EM (6) p. 19
C B A
8 7 6
Do - de - ah -

Saturday Night (Ni
EM (6) p. 18
D D D D C#
8 8 8 8 7
Ev'ry bod-y, ev
A A
5 5
ev'ry

Old Hundredth (Gene
ND (5) p. 54; EM (
G G F#
8 8 7
Praise God from

tion Song)

108

F major)

8-7-6-5 (cont;d.)

Daughter, Will You Marry? (German Folk Song)
GWM (6) pp. 198-199
G G G F# E D
8 8 8 7 6 5
Daugh - ter, will you mar - ry
Will you marry a far-mer

He's Got the Whole World (Spiritual)
EM (6) p. 19
C B A G
8 7 6 5
Whole wide world.......... (harmony part)
In his hands, he's

The Swan (Traditional Round)
EM (6) p. 19
C B A G
8 7 6 5
Do - de - ah - do

Saturday Night (Nigerian Folk Song)
EM (6) p. 18
D D D D C# C# C# C# B B B B
8 8 8 8 7 7 7 7 6 6 6 6
Ev'ry bod-y, ev'ry bod-y, ev'ry bod-y
A A A A
5 5 5 5
ev'ry bod-y

Old Hundredth (Geneva Psalter)
ND (5) p. 54; EM (5) p. 39
G G F# E D
8 8 7 6 5
Praise God from whom all

COMMON TONAL PATTERNS (cont'd.)

- 5-6-7-8

Angeline (Czech Folk Song)
MOM (5) p. 113
A B C# D
5 6 7 8
Come dance with me

Bonhomme (French-Canadian Folk Song)
MOM (5) p. 30
D E F# G
5 6 7 8
Bon-homm', bon-homm'

Chester (Billings)
EM (5) p. 40; MOM (5) p. 164
A B C# D
5 6 7 8
Let tyrants shake

Roll On, Columbia (Guthrie)
MMYO (5) pp. 158-159; DMT (5) pp. 62-63; EM (6) pp. 4-5
C C D E F
5 5 6 7 8
Col - um - bia, roll on

Doktor Eisenbart (Pennsylvania Dutch Folk Song)
MOM (5) p. 26
C C C C D E F
5 5 5 5 6 7 8
Twil-li, wil-li, witt-boom boom (melody)

Han Skal Leve (Danish Folk Song)
EM (5) pp. 114-115
B^b B^b B^b B^b C D E^b
5 5 5 5 6 7 8
han-skal le-ve heit, hur-rah

5-6-7-8 (cont'd.

He's Got the Who
EM (6) p. 19
C D E
5 6 7
world in his

Limbo Like Me (P
ND (6) pp. 52-53
G A B C
5 6 7 8
Lim-bo like m

O Mister Moon (T
GWM (6) pp. 56-5
E^b F G A
5 6 7 8
O mis-ter moo

Riding Together
EM (6) p. 62
G A B
5 6 7
Ring, ech - c

Two Wings (Spiri
EM (5) pp. 86-87
B^b C D E
5 6 7 8
Oh, Lord I wa

63; EM (6) pp. 4-5

Folk Song)

elody)

5-6-7-8 (cont'd.)

He's Got the Whole World (Spiritual)
EM (6) p. 19
C D E F
5 6 7 8
world in his hands

Limbo Like Me (Patterson-Heyward)
ND (6) pp. 52-53
G A B C
5 6 7 8
Lim-bo like me

O Mister Moon (Traditional)
GWM (6) pp. 56-57
E^b F G A^b
5 6 7 8
O mis-ter moon

Riding Together (Czechoslovakian Folk Song)
EM (6) p. 62
G A B C
5 6 7 8
Ring, ech - o ring

Two Wings (Spiritual)
EM (5) pp. 86-87
B^b C D E^b
5 6 7 8
Oh, Lord I want

COMMON TONAL PATTERNS (cont'd.)

5-8

Ach, Ja! (German Folk Song)
MM (5) p. 134
E♭ E♭ A♭ A♭ A♭ A♭ A♭ A♭
5 5 8 8 8 8 8 8
When the fath-er and the moth-er

The Coasts of High Barbary (Sea Chantey)
EM (5) pp. 48-49
B B E
5 5 8
Look a - head (key of E minor)

Cockles and Mussels (Irish Folk Song)
EM (6) pp. 38-39; DMT (6) p. 43; SM (6) p. 184
C F F
5 8 8
In Dub-lin's
A -live.......

C C F
5 5 8
As she watched

Dogie Song (Cowboy Song)
EM (5) pp. 142-143; DMT (5) pp. 108-109
GWM (6) pp. 154-155; MMYO (5) pp. 12-13
C F
5 8
As I
I spied
His hat
And as
It's your
You know

5-8 (cont'd.)

Doktor Eisenbart
MOM (5) p. 26; MO
C F F
5 8 8
Oh, I am
I cure your
And I can

Es tonen die Liede
EM (5) p. 124

5 8 8
Es - to - nen

5 8
La la (Part

Hey, Ho! Anybody
EM (5) p. 31
E B E E
8 5 8 8
Hey, ho! An-y

Hosanna (Jamaican
EM (6) pp. 130-131
B♭ E♭
5 8
Ho - san -
The rain
The breeze

Ifca's Castle (Tra
EM (5) p. 18
The repetive pa

5-8 (cont'd.)

Doktor Eisenbart (Pennsylvania Dutch Song)
MOM (5) p. 26; MOM (6) p. 7
C F F
5 8 8
Oh, I am
I cure your
And I can

Es tonen die Lieder (German Round)
EM (5) p. 124

5 8 8
Es - to - nen (Part 1)

5 8
La la (Part 3)

Hey, Ho! Anybody Home (English Round)
EM (5) p. 31
E B E E E E B
8 5 8 8 8 8 5
Hey, ho! An-y - bod-y home?

Hosanna (Jamaican Folk Song)
EM (6) pp. 130-131; MMYO (5) pp. 178-179
B^b E^b E^b
5 8 8
Ho - san - na
The rain
The breeze

Ifca's Castle (Traditional Round)
EM (5) p. 18
The repetive pattern is based upon 8-5-8.

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5-8 (cont'd.)

The Minstrel Boy (Irish Air)
EM (6) pp. 36-37; GWM (6) p. 167
B^b E^b
5 8
The min.....
His fa......

Pick a Bale O'Cotton (American Folk Song)
MMYO (5) p. 14
D G
5 8
Oh, jump

Shenandoah (Capstan Chantey)
DMT (5) p. 103; MOM (5) p. 48; GWM (6) p. 83;
EM (5) p. 57; MMYO (5) p. 121
B^b E^b E^b E^b
5 8 8 8
Oh, Shen-an-doah

Shuckin' of the Corn (American Folk Song)
EM (5) pp. 106-107
A A D A A
5 5 8 5 5
I'm a-goin' to the (beginning of the refrain)

Shule Aroon (Irish Folk Song)
EM (6) pp. 34-35; GWM (6) p. 23
G C
5 8
I would

5-8 (cont'd.)

The Spanish Guita
DMT (5) pp. 58-59

5 5 8 8
When I was a
I used to mal

Streets of Laredo
EM (6) p. 14
C F
5 8
As I
All wrapped

Surrey Apple-Howl
EM (5) p. 99
D D A A
8 8 5 5
Ev' ry lit-tl
Bear an ap -pl

Swinging Along (G
EM (6) p. 12; DMT
C F
5 8
Swing along

Vreneli (Swiss Fo
DMT (6) pp. 142-1
B^b B^b E^b E^b
5 5 8 8
Oh, Vren-e-li

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ng)

p. 83;

g)

refrain)

5-8 (cont'd.)

The Spanish Guitar (College Song)
DMT (5) pp. 58-59

5 5 8 8
When I was a
I used to make

Streets of Laredo (Cowboy Song)
EM (6) p. 14
C F
5 8
As I
All wrapped

Surrey Apple-Howler's Song (Thomson)
EM (5) p. 99
D D A A D
8 8 5 5 8
Ev' ry lit-tle bough
Bear an ap -ple now

Swinging Along (Girl Scout Song)
EM (6) p. 12; DMT (5) p. 92; GWM (6) p. 66
C F
5 8
Swing along

Vreneli (Swiss Folk Song)
DMT (6) pp. 142-143
B^b B^b E^b E^b
5 5 8 8
Oh, Vren-e-li

COMMON TONAL PATTERNS (cont'd.)

5-8 (cont'd.)

When Johnny Comes Marching Home (Lambert)
DMT (5) p. 8; EM (5) p. 12
G D G
8 5 8
When John - ny
We'll give him

1-3-5-8

Camptown Races (Foster)
DMT (6) pp. 28-29
D D F# A D
1 1 3 5 8
goin' to run all night!

Let Us Break Bread Together (Spiritual)
EM (6) pp. 30-31
F A C C C C F
1 3 5 5 5 5 5
Let us break bread to-geth-er

On Top of Old Smoky (Kentucky Folk Song)
EM (5) p. 75; EM (5) p. 9
C C E G C
1 1 3 5 8
on top of old smok........

Sacramento (American Sea Chantey)
EM (5) pp. 160-161; EM (6) p. 132; DMT (5) p. 102
GWM (5) p. 8; EM (6) p. 132
D F# A D
1 3 5 8
Blow, boys.......blow

1-3-5-8 (cont'd.)

Schnitzelbank (Ge
GWM (6) pp. 200-2
D F# A D
1 3 5 8
Oh, you love-l

Song of the Open
MOM (5) p. 150
B^b E^b E^b
5 1 1
(5) out the s

Springtime (Schum
MOM (5) p. 49; EM
F A C
1 3 5
beau - ti - fu

Sweet Betsy from
DMT (5) pp. 10-11
C C E
1 1 3
who crossed the

Tum Balalyka (Isra
EM (6) pp. 22-23;
MMYO (5) p. 134; M
D F A
1 3 5
Tum - ba - la -
What can

rt)

)

g)

(5) p. 102

1-3-5-8 (cont'd.)

Schnitzelbank (German Fun Song)
GWM (6) pp. 200-201
D F# A D
1 3 5 8
Oh, you love-ly

Song of the Open Air (Sicilian Folk Song)
MOM (5) p. 150
B♭ E♭ E♭ G G B♭ B♭ E♭ E♭
5 1 1 3 3 5 5 8 8
(5) out the sun is high the wind is

Springtime (Schuman)
MOM (5) p. 49; EM (6) p. 4
F A C F
1 3 5 8
beau - ti - ful the

Sweet Betsy from Pike (American Folk Song)
DMT (5) pp. 10-11
C C E G C C
1 1 3 5 8 8
who crossed the wide prairie

Tum Balalyka (Israeli Folk Song)
EM (6) pp. 22-23; GWM (5) pp. 40-41;
MMYO (5) p. 134; MOM (6) pp. 130-131
D F A D
1 3 5 8
Tum - ba - la - ly.....
What can burn (D minor)

COMMON TONAL PATTERNS (cont'd.)

1-3-5-8 (cont'd.)

Limbo Like Me (Patterson-Heyward)
ND (6) pp. 52-53
C E E G C
1 3 3 5 8
I want a girl to

C E G C
1 3 5 8
Lim-bo, Lim-bo
Mon-key try to

Happy Harvest (Danish Folk Song)
DMT (6) p. 91
C G E C
8 5 3 1
Out in the mead......
Trees have been shak......

Lonely is the Hogan (Navajo Indian Song)
DMT (5) p. 35
E^b B^b G E^b
8 5 3 1
O............lone - ly

• 1-3-5

Alouette (French Folk Song)
DMT (5) p. 13
F F F A C C C
1 1 1 3 5 5 5
Je te plu- me- rai la tete

1-3-5 (cont'd.)

Awake (German Roun
GWM (5) p. 49
C E G
1 3 5
A.....wake

Blow the Man Down
MMYO (5) p. 10; GW
F A C
1 3 5
Oh.....blow
To me way

In Bahia (Brazilia
EM (6) p. 126; MM
F F A A
1 1 3 3
In Ba - hi - a

La Cucaracha (Mexi
DMT (6) p. 60
C C F
5 5 1
When they dance

Let Us Break Bread
EM (6) pp. 30-31

1 3 5 5
Let us break br
When I fall on

1-3-5 (cont'd.)

Awake (German Round)
GWM (5) p. 49
C E G
1 3 5
A.....wake

Blow the Man Down (Sea Chantey)
MMYO (5) p. 10; GWM (5) p. 99
F A C
1 3 5
Oh.....blow
To me way

In Bahia (Brazilian Folk Song)
EM (6) p. 126; MM (5) p. 105
F F A A C
1 1 3 3 5
In Ba - hi - a town

La Cucaracha (Mexican Folk Song)
DMT (6) p. 60
C C F F A A C A
5 5 1 1 3 3 5 3
When they dance the cu-ca-rac-ha

Let Us Break Bread Together (Spiritual)
EM (6) pp. 30-31

1 3 5 5 5 5
Let us break bread
When I fall on my knees

1-3-5 (cont'd.)

Little Mohee (Mountain Song)
MOM (5) p. 149
D D F# A
1 1 3 5
I once was a
And in a strange
As I sat a
I saw com - ing

Kum Ba Yah (African Chant)
GWM (6) p. 12; MMYO (6) p. 27
E^b G B^b
1 3 5
Kum Ba Yah

Love Somebody (American Folk Song)
MM(5) p. 21
C E G G
1 3 5 5
Love some - bod - y

Sambalele (Brazilian Folk Song)
DMT (6) p. 61
F F A C A F
1 1 3 5 3 1
Sam - ba - le - le missed the

Sarasponda (Dutch Spinning Song)
MMYO (5) p. 49
C E G G
1 3 5 5
Sar-a-spon-da

1-3-5 (cont'd.)

Schnitzelbank (G
D F# A
1 3 5
Oh, you love.

Shine Like a Sta
MOM (5) p. 20
F A C
1 3 5
Shine - shine

Springfield Moun
EM (5) p. 4
E G#
1 3
On Spring - f
A like -

Sweet Betsey fro
DMT (5) pp. 10-1
C C E
1 1 3
Oh, don't you

Swing Low, Sweet
EM (5) pp. 82-83
G G G G
1 1 1 1
Com-ing for t

This Ol' Hammer
DMT (5) p. 113
F# A C#
1 3 5
This ol' ham-

1-3-5 (cont'd.)

Schnitzelbank (German Folk Song)
D F# A
1 3 5
Oh, you love....

Shine Like a Star (Spiritual)
MOM (5) p. 20
F A C
1 3 5
Shine - shine

Springfield Mountain (American Folk Song)
EM (5) p. 4
E G# B
1 3 5
On Spring - field
A like - ly

Sweet Betsey from Pike (American Folk Song)
DMT (5) pp. 10-11
C C E G G
1 1 3 5 5
Oh, don't you re - mem.....

Swing Low, Sweet Chariot (Spiritual)
EM (5) pp. 82-83
G G G G B B D D
1 1 1 1 3 3 5 5
Com-ing for to car-ry me home

This Ol' Hammer (Southern Work Song)
DMT (5) p. 113
F# A C# C#
1 3 5 5
This ol' ham-mer (F# minor)

1-3-5 (cont'd.)

Water Come A-Me Eye (Jamaican Folk Song)
EM (6) pp. 128-129
E^b G G B^b
1 3 3 5
Come back Li-za

• 5-1-3-5 (8)

The Ash Grove (Welsh Folk Song)
MOM (5) pp. 160-161; GWM (6) pp. 24-26
C F A C
5 1 3 5
The ash grove how
When e'er through its
With soft whis...pers

Come o'er the Stream, Charlie (Scottish Folk Song)
EM (6) p. 43
A D F# A
5 1 3 5
Come o'er the stream

Corrie Doon (McGinn)
EM (5) p. 66
B B E E E G# G# G# B
5 5 1 1 1 3 3 3 5
Coo-rie Doon, Coo-rie Doon, Coo-rie Doon

La Cucaracha (Mexican Folk Song)
DMT (6) p. 60
C C F F A A C
5 5 1 1 3 3 5
When they dance the cu-ca-rach

• 5-3-1

The Bugle Song (T
EM (5) pp. 100-10
D G B
5 3 1
Blow, bu-gle

Come Let Us Be Jo
DMT (5) p. 36
G E C
5 3 1
lives so blu

Comin' Thru the R
EM (6) p. 42
D^b B^b G^b
5 3 1
ev - ery lass
Nane they say

Corrie Doon (McGi
EM (5) p. 66
B B G# E
5 5 3 1
lie doon my de

Dixie (Emmett)
MMYO (5) pp. 194-
G E C
5 3 1
I......wish
In.....Dixie

ng)

6

sh Folk Song)

# B
5
e Doon

• 5-3-1

The Bugle Song (Thomson)
EM (5) pp. 100-101
D G B
5 3 1
Blow, bu-gle

Come Let Us Be Joyful (Nageli)
DMT (5) p. 36
G E C
5 3 1
lives so blue

Comin' Thru the Rye (Old Scottish Air)
EM (6) p. 42
D^b B^b G^b
5 3 1
ev - ery lass......
Nane they say

Corrie Doon (McGinn)
EM (5) p. 66
B B G# E G# B
5 5 3 1 3 5
lie doon my dear and in

Dixie (Emmett)
MMYO (5) pp. 194-195
G E C
5 3 1
I......wish
In.....Dixie

COMMON TONAL PATTERNS (cont'd.)

5-3-1 (cont'd.)

The Farmer is the Man (Midwestern Folk Song)
EM (5) p. 108
D B G
5 3 1
comes to town
bro - ken

Riding Together (Czechoslovakian Folk Melody)

G G E C
5 5 3 1
comes a- rid- ing

You're a Grand Old Flag (Cohan)
EM (6) p. 10; GWM (6) pp. 210-211
C A F F F
5 3 1 1 1
You're a grand old flag
Ev'--ry heart beats true

- 1-3

A Hundred Years Ago (American Windlass Song)
EM (6) p. 17
F A A A F F A A A F
1 3 3 3 1 1 3 3 3 1
A hun-dred years is a ver - y long time

The City Blues (U.S. Folk Blues)
ND (5) pp. 6-7
G G G G B
1 1 1 1 3
Cloud-y in the west

1-3 (cont'd.)

Drill, Ye Tarrie
MMYO (5) p. 15
C C E
1 1 3
Ev - 'ry morn
Boss comes a

Land of the Silve
DMT (5) p. 39; DM
D D D D
1 1 1
Boom di di boo

The Galway Piper
DMT (6) p. 70; MC
D F# D F#
1 3 1 3
Ev'ry per-son

- 3-1

Alphabet Song (Wo
ND (5) pp. 34-35
E C C C C
3 1 1 1 1
A is for axes
C is for chop

Good Night, Ladie
DMT (5) p. 86
A F
3 1
Good night

Song)

Melody)

Song)

F
1
time

1-3 (cont'd.)

Drill, Ye Tarriers (Casey)
MMYO (5) p. 15
C C E E E
1 1 3 3 3
Ev - 'ry morn - ing at
Boss comes a - long and he

Land of the Silver Birch (Canadian Folk Song)
DMT (5) p. 39; DMT (6) p. 123
D D D D F
1 1 1 1 3
Boom di di boom boom

The Galway Piper (Irish Folk Song)
DMT (6) p. 70; MOM (5) p. 68; ND (6) p. 167
D F# D F# D F#
1 3 1 3 1 3
Ev'ry per-son in the

- 3-1

Alphabet Song (Woodman's Song - Michigan)
ND (5) pp. 34-35
E C C C C C
3 1 1 1 1 1
A is for axes yore
C is for chop-ping and

Good Night, Ladies (Traditional)
DMT (5) p. 86
A F
3 1
Good night

3-1 (cont'd.)

Little David (Negro Spiritual)
DMT (5) p. 2[illegible]
A A F A
3 3 1 3
Lit - tle Da - vid

Trampin' (Negro Spiritual)
DMT (5) pp. 98-99
A F A F
3 1 3 1
Tramp - in', tramp - in'

CO

A Rovin' (Sea Cha

Alleluia (Hayes)

Come Follow Me (H

Lovely Evening (C

Merry Minstrels (

Tallis' Canon (Ta

Trampin' (Negro S

COMMON TONAL PATTERNS

(Entire Song)

A Rovin' (Sea Chantey) MMYO (6) p. 60

Alleluia (Hayes) MMYO (6) p. 149

Come Follow Me (Hilton) DMT (6) p. 23; EM (6) p. 53

Lovely Evening (German Round) DMT (5) p. 47

Merry Minstrels (English) EM (6) p. 52

Tallis' Canon (Tallis) MMYO (6) p. 74

Trampin' (Negro Spiritual) DMT (5) p. 98

STUDENTS DEVELOP CONCEPTS OF RHYTHM

Through SINGING, students develop concepts of:

- Pulse
- Meter
  - binary
  - ternary
  - asymmetric
  - changing
- Accent
  - regular recurrence
  - shifting (syncopation)
- Duration
  - long--short
  - even--uneven
- Organization of notes in a measure
- Silences (rests)
- Polyrhythms
- Melodic rhythm
- Repetition and contrast
  - figures and motives

Through RHYTHM MOVEMENT, students develop concepts of:

- The interrelationships between pulse, meter, accent, duration, silence, and patterns
  - clapping
  - stepping
  - patterned dances

- Repetition

Through PLAYING

- The interre
  accent, dur
- Repetition

Through LISTENI

- Pulse
- Meter
  - binary
  - ternary
  - asymmetr
  - changing
- Accent
  - regular
  - shifting
- Duration
  - long--sh
  - even--un
- Organizatio
- Silences
- Polyrhythms
- Melodic rhy
- Repetition
  - figures

STUDENTS DEVELOP CONCEPTS OF RHYTHM

epts of:

e

lop concepts of:

lse, meter,
tterns

Repetition and contrast

Through PLAYING, students develop concepts of:

The interrelationships between pulse, meter, accent, duration, silence, and patterns

Repetition and contrast

Through LISTENING, students develop concepts of:

Pulse

Meter
- binary
- ternary
- asymmetric
- changing

Accent
- regular recurrence
- shifting (syncopation)

Duration
- long--short
- even--uneven

Organization of notes in a measure

Silences

Polyrhythms

Melodic rhythm

Repetition and contrast
- figures and motives

Through CREATING music, students develop concepts of:

The interrelationships between pulse, meter, accent, duration, silences, and patterns

Repetition and contrast

Through READING music, students develop concepts of:

The interrelationships between pulse, meter, accent, duration, silence, and patterns

Abstractions (symbols) which represent pulse, meter, accent, and duration (sound and silence)

Objective: To help children develop an understanding of music that moves in twos

Musical Experiences

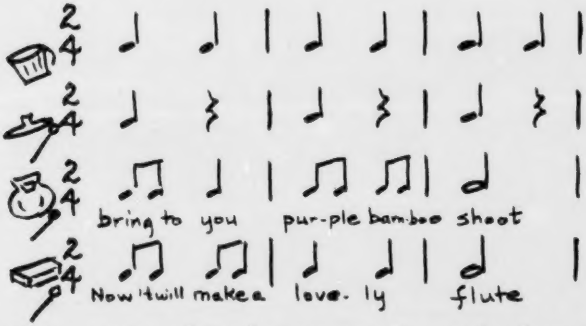
Sing the familiar song The Purple Bamboo EM (6) p. 145, to discover how the music moves.

Clap the steady beat and incorporate the strong beat as it occurs while the recording is played.

Observe the time signature at the beginning of the song.

Clap rhythm patterns as the recording is played.

The teacher may notate the rhythm patterns clapped by children. Members of the class may choose an instrument for each pattern.



Chino gong played once at the end of each phrase

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Concept: Music may
convey a
The first
strong be

Musi

The music moves in t

The time signature i
measure. A quarter

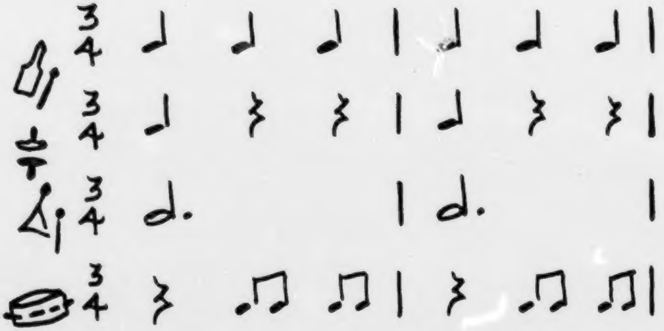
The steady beat is r
in a measure.

The strong beat is r
the first beat of th
on the second beat o

The syllables of wor

Sequences of words f
rhythm patterns.

understanding	Concept: Music may be organized rhythmically to convey a feeling of two beats in a measure. The first beat is accented and is called the strong beat. The second beat is weak.
	Musical Discoveries
o EM (6) p. 145,	The music moves in two's.
the strong *g is played.*	
ning of the song.	The time signature is $\frac{2}{4}$. There are two beats in a measure. A quarter note receives one beat.
s played.	
tterns clapped *ay choose an*	
	The steady beat is represented by two quarter notes in a measure.
	The strong beat is represented by a quarter note on the first beat of the measure. A quarter rest is used on the second beat of the measure.
ch phrase	The syllables of words are represented by notes. Sequences of words from the song can create interesting rhythm patterns.

Objective: To help children develop an understanding of music that moves in three's	Concept: Music may convey a The first is called third bea
Musical Experiences	Mus
Sing the familiar song Du, du liegst mir im Herzen, EM (6) p. 72, to discover how the music moves. *Clap the steady beat and incorporate the strong beat as it occurs while the recording is played.*	The song moves in th
Observe the time signature at the beginning of the song.	The time signature measure. A quarter
Develop an orchestration to accompany the song. 	The steady beat is in a measure. The strong beat occu and is represented b rests are used on th A dotted half note
As members of the class clap patterns, the teacher or students may notate them on the chalkboard. The steady beat should be notated first, followed by the strong beat.	Two eighth notes rep
The teacher will observe individual class members as they clap or play a rhythm pattern in order to help the class develop an accompaniment.	

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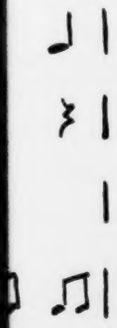
understanding
e's

r im Herzen,
moves.

the strong
g is played.

ning of the song.

he song.



the teacher or
ard. The steady
by the strong beat.

ss members as they
to help the class

Concept: Music may be organized rhythmically to convey a feeling of three beats in a measure. The first beat of the measure is accented and is called the strong beat. The second and third beats are weak.

Musical Discoveries

The song moves in three's.

The time signature is $\frac{3}{4}$. There are three beats in a measure. A quarter note(♩)receives one beat.

The steady beat is represented by three quarter notes in a measure.

The strong beat occurs on the first beat of the measure and is represented by a quarter note. Two quarter rests are used on the weak beats.

A dotted half note receives three beats in the song.

Two eighth notes represent one beat.

Objective: To help children develop an understanding of music that moves in four's

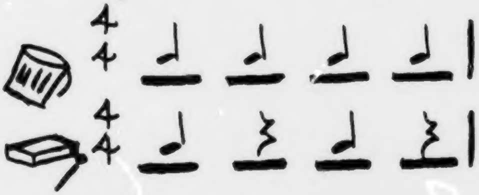
Musical Experiences

Accompany the dance for the Hora, GWM (6) pp. 108-109, with a rhythmic accompaniment.

Clap the steady beat, incorporating the strong beat (first beat of the measure) when it occurs.

The teacher will guide the class in clapping the steady beat to help them clap the third beat as a strong beat. It is not as strong as the first beat, however.

Write the steady beat and strong beat in notation on a chart, preceded by the time signature.



Locate the syncopated pattern in the musical score.

Clap the syncopated pattern and record it on the chart. The syncopated pattern consists of a short sound, a long sound, a short sound, followed by two long sounds.

Select instruments for the rhythm patterns in the accompaniment.

Concept: Music may
convey a f
The first
and is st
is also a
as the fi

Musi

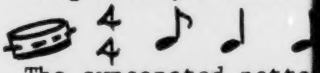
The song moves in fo

There are four beats
receives one beat.

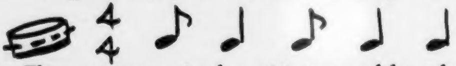
4 - beats in a me
4 - a quarter not

The syncopated patte

The syncopated patte
long sound, a short



The syncopated patte
orchestration when i

understanding 's	Concept: Music may be organized rhythmically to convey a feeling of four beats in a measure. The first beat of the measure is accented and is strong. The third beat of the measure is also a strong beat, but it is not as strong as the first beat of the measure.
	Musical Discoveries
6) pp. 108-109,	
strong beat urs.	The song moves in four's.
clapping the *ird beat as a* *the first beat,*	
n notation on a	There are four beats in a measure. A quarter note receives one beat. 4 - beats in a measure 4 - a quarter note (♩) receives one beat.
sical score.	The syncopated pattern occurs in many of the measures.
it on the chart. ort sound, a two long sounds.	The syncopated pattern consists of a short sound, a long sound, a short sound, followed by two long sounds. 
rns in the	The syncopated pattern adds rhythmic interest to the orchestration when it is played on the tambourine.

Objective: To help children develop an understanding of music that moves in sixes

Concept: Music may b
vey a feeli
When the te
can be felt
beats are g
beats and t
A feeling o

Musical Experiences

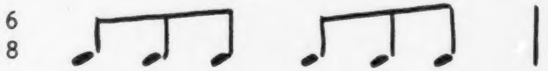
Sing the familiar song When Johnny Comes Marching Home, EM (5) p. 12, to discover how the music moves.

> *It may be helpful to sing the song at a slower tempo for the purpose of discovering how the music moves. Chant the words at a slower tempo, accenting the strong word or syllable when it occurs.*

Clap the steady beat and accent the first beat of the measure (the strong beat) when it occurs.

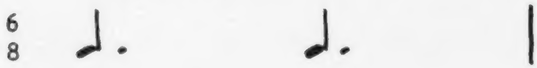
Sing the song at the correct tempo to decide whether it is feasible to play the six beats.

Record the steady beat in notation on a chart.



Sing the song and clap two beats per measure.

The teacher will help the class establish the correct tempo for clapping two beats in a measure.



Musi

The song moves in six

The six beats are ver

Each of the six beats

The time signature is

There are six (6) bea

An eighth note (8) re

Due to the rapid temp
the six beats per mea

understanding
s

s Marching Home,
moves.

t a slower tempo
he music moves.
ccenting the
rs.

st beat of the
s.

ecide whether

chart.

asure.

sh the correct
re.

Concept: Music may be organized rhythmically to convey a feeling of six beats in a measure. When the tempo is slow, each of the six beats can be felt. When the tempo is fast, the six beats are grouped into two groups of three beats and the first beat of the group is felt. A feeling of two beats is thus created.

Musical Discoveries

The song moves in sixes.

The six beats are very fast.

Each of the six beats is an eighth (♪) note.

The time signature is $\genfrac{}{}{0pt}{}{6}{8}$

There are six (6) beats in a measure.

An eighth note (8) receives one beat.

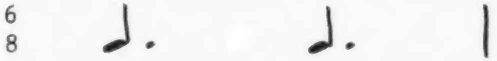
Due to the rapid tempo, it is not feasible to play the six beats per measure.

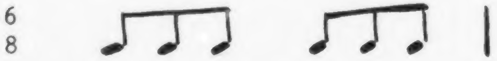
Musical Experiences

Half of the class may clap the six beats per measure as the other half claps two beats per measure.

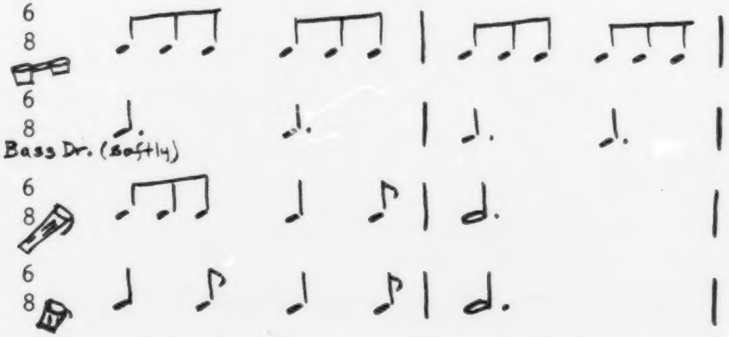
Children will be hearing two beats per measure, each of which incorporates three of the eighth notes.

The teacher should record the following patterns for the class to observe as they clap. They are developing a visual awareness of what they are hearing. They are hearing three eighth notes sounded in the time of the dotted quarter note.

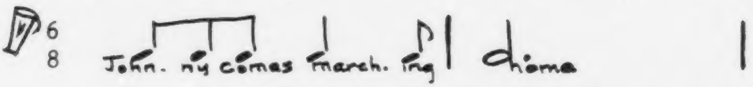

feeling of two's


feeling of sixes

Develop rhythm patterns to be played on a variety of drums as an accompaniment for the song.



Develop an introduction, interlude, and coda, each using:



Mus

Three short sounds
of the two beats in

When there are two b
quarter note (♩.) i

Three eighth notes
into the time of a

A variety of rhythm

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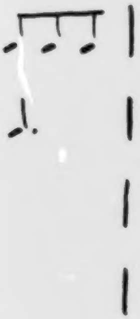
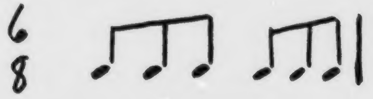
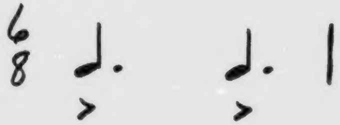
	Musical Discoveries
s per measure easure.	Three short sounds are felt and incorporated into each of the two beats in a measure.
easure, each h notes.	
patterns for y are developing ing. They are e time of the	
eeling of two's	When there are two beats in a measure, a dotted quarter note (♩.) is used to represent each beat.
eeling of sixes	Three eighth notes (♪♪♪) are felt and incorporated into the time of a dotted quarter note.
a variety of	A variety of rhythm patterns are possible in $\frac{6}{8}$ time.
	
coda, each using:	

Musical Experiences	Mus
Sing the song as written in GWM (6) pp. 120-121 in two parts.	
The ostinato which forms the second part for the first two phrases may be sung by half of the class at a time.	The rhythm pattern of two pulses per me
Another day - - -	
Sing the familiar song Skye Boat Song, EM 5, pp. 28-29, to discover the appropriate tempo and how the music moves.	The song moves at a accents.
Clap the steady beat, and accent the strong beat when it occurs.	The song moves in s There are six beats
The unit note is an eighth note, since the tempo is slow. Observe the time signature. 	The tempo is slow an The time signature There are six (6) ba An eighth note (8)
Move arms in a rowing rhythm on beats one and four.	The rowing rhythm is
Write the pattern for movement in notation on the chalkboard. 	Due to the slow temp felt in two groups measure) as it is in

	Musical Discoveries
120-121 in two	
t for the first class at a time.	The rhythm pattern of the ostinato conveys the feeling of two pulses per measure.
EM 5, pp. 28-29, ow the music	The song moves at a slow, deliberate tempo with strong accents.
rong beat when	The song moves in sixes.
	There are six beats in a measure.
ce the tempo .	The tempo is slow and therefore each beat is felt.
	The time signature is $\frac{6}{8}$.
	There are six (6) beats in a measure.
	An eighth note (8) receives one beat.
ne and four.	The rowing rhythm is strongly accented and very slow.
ion on the	Due to the slow tempo, the beat of the song is not felt in two groups of three beats (two beats per measure) as it is in When Johnny Comes Marching Home.

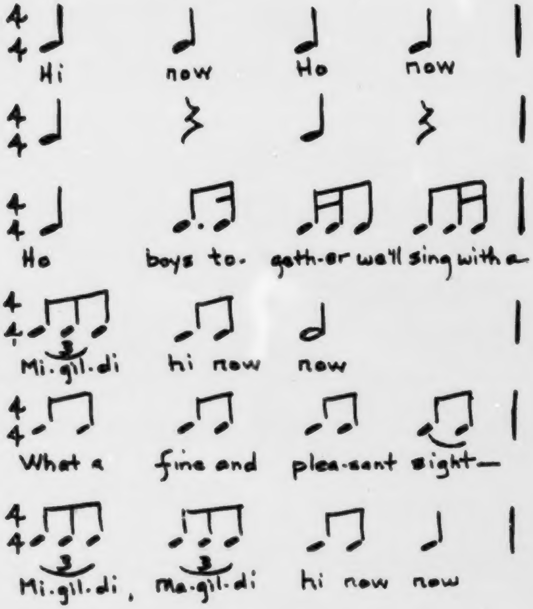
Objective: To help students understand the organization of notes in a measure through singing a song

Musical Experiences

Sing the melody of the familiar song Migildi, Magildi, EM (6) pp. 44-45, and clap the melodic rhythm. Chant and clap the following rhythm patterns from notation.

Six children may clap or play instruments and chant the word patterns.

Begin with the first pattern and add one at a time until all six patterns are being sounded together.


4/4
Hi now Ho now
4/4
4/4
Ho boys to- geth-er we'll sing with a
4/4
3
Mi-gil-di hi now now
4/4
What a fine and plea-sant sight—
4/4
3 3
Mi-gil-di, Ma-gil-di hi now now

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Concept: Musical n
recorded

Mu

There are a variety
measures of the son

The pulse or steady

The meter 4 There
is 4 A quart

The first and third

One beat may be div
followed by a sixte

One beat may be div
eighth note.

A triplet (three eig
or played evenly in

A beat may be evenly

the organization
gh singing a song

gildi, Magildi,
rhythm. Chant
from notation.

ments and chant

one at a time
nded together.

Concept: Musical notation within a measure may be recorded in a variety of rhythm patterns.

Musical Discoveries

There are a variety of rhythm patterns in the various measures of the song.

The pulse or steady beat is recorded in quarter notes.

The meter 4 There are four beats in a measure.
is 4 A quarter note receives one beat.

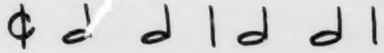
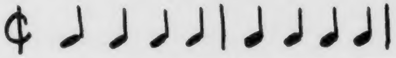
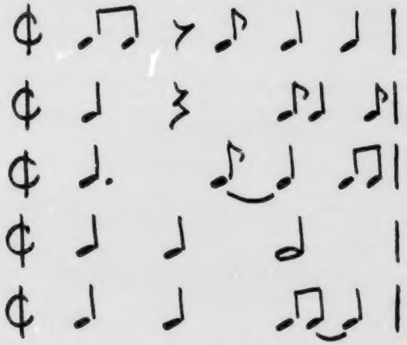
The first and third beats are accented.

One beat may be divided, using a dotted eighth note followed by a sixteenth note.

One beat may be divided by two sixteenth notes and an eighth note.

A triplet (three eighth notes) must be sung, clapped, or played evenly in the time of one beat.

A beat may be evenly divided into two eighth notes.

Objective: To help children understand the organization of notes in a measure through playing and reading rhythm patterns	Concept: The durati written in scope of a number of
Musical Experiences	**Musi**
Sing the familiar song Hosanna, EM (6) pp. 130-131, and clap the steady beat.	
The song is written in cut time (¢). 	The time signature i
A child may notate the pattern on the chalkboard. Sing part of the song and clap the quarter note pattern. 	A quarter note recei
Clap a rhythm pattern heard in the song as the recording is played. 	There are five inter second, third, and f

nd the organization ough playing and	Concept: The duration of musical sounds may be written in a variety of ways within the scope of a measure containing a certain number of pulses and an accented first beat.
	Musical Discoveries
pp. 130-131,	
	The time signature is 2 There are two beats in a measure. 2 A half note receives one beat.
chalkboard. rter note pattern.	A quarter note receives one-half of a beat.
g as the recording	There are five interesting rhythm patterns. The second, third, and fifth patterns are syncopated.

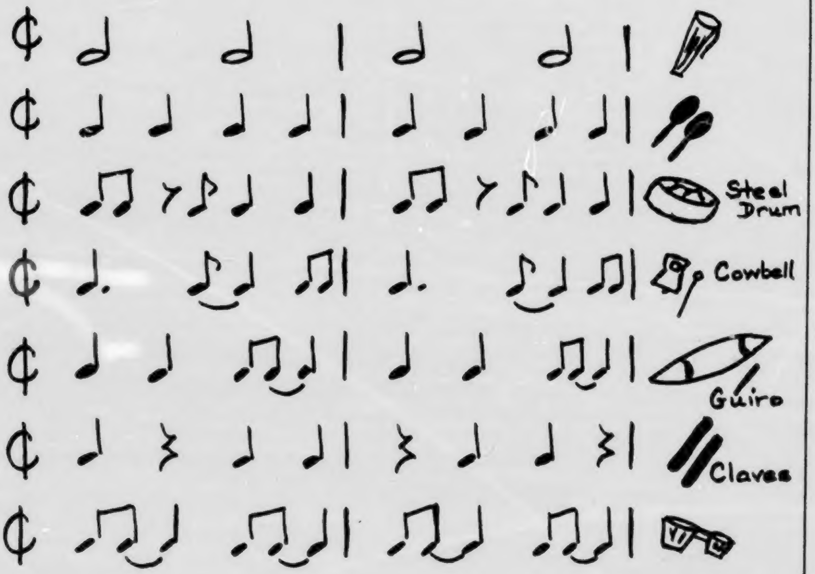
Musical Experiences

Improvise rhythm patterns on the following instruments as the recording is played:

- conga drum
- bongo drum
- steel drum
- guiro
- maracas
- claves
- cowbell

Develop a rhythmic accompaniment for the song. Make a chart of the accompaniment.

Here is a sample created by a class:



M

A variety of instr
calypso song.

The steady beat is

There are two beats

A half note receive

There are two quart

There are four eigh
notes and an eighth

A dotted quarter no
represents one beat.

A quarter note and

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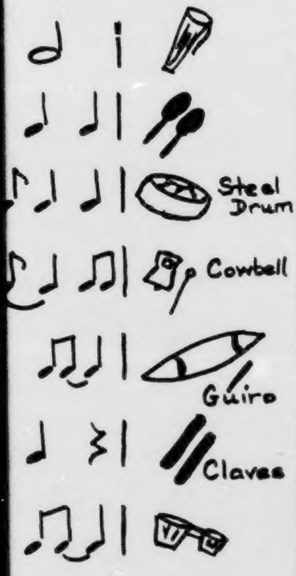
lowing instruments

the song. Make a

s:



Musical Discoveries

A variety of instruments may be used to accompany a calypso song.

The steady beat is written in half notes.

There are two beats to a measure.

A half note receives one beat.

There are two quarter notes to a beat (♩♩).

There are four eighth notes to a beat. Three eighth notes and an eighth rest may be used.

A dotted quarter note followed by an eighth note represents one beat. (♩.♪)

A quarter note and a quarter rest represent one beat.

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Musical Experiences	Mus
	Syncopation is creat 1. Tying an eighth to a quarter not 2. Tying an eighth beat) to a quart beat) 3. Tying an eighth second beats) t first and second

Musical Discoveries

Syncopation is created by:

1. Tying an eighth note (last quarter of first beat) to a quarter note (first half of the second beat)
2. Tying an eighth note (second quarter of a second beat) to a quarter note (second half of second beat)
3. Tying an eighth note (second quarter of first and second beats) to a quarter note (second half of first and second beats)

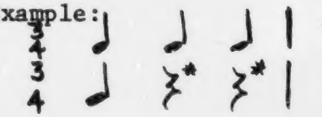
DEVELOPING A RHYTHMIC ACCOMPANIMENT

Respond to a recording through clapping or playing an instrument, to discover how the music moves.

Clap the steady beat.
Clap the strong beat, resting on the weak beats.
Clap the steady beat, incorporating the strong beat as it occurs.

Write the steady beat and the strong beat in notation on a chart.

Example:



*The weak beats, following the strong beat, are represented by quarter rests.

Write the time signature on the chart. (This has been felt and heard from clapping the steady beat and the strong beat.)

Respond to the recording, through chanting and clapping or playing word patterns from the song.

The teacher will observe individuals as they clap word patterns in order to select patterns for the class to clap, play, and develop in notation.

Develop the word patterns in notation and write them on the chart.

Respond to the recording through clapping or playing improvised rhythm patterns.

The teacher will observe individuals who are creating interesting patterns and help the class clap, play, and notate them.

Develop the original
write them on the ch

Respond, through cla
patterns, both with
the notation from th

Divide the class int
rhythm patterns; and
ing them from the ch

Groups should exc
has an opportunit

Children need to
together to devel
relationships of

Select an appropriat
pattern.

Play the steady beat
instrument, one at a
are being played.

Accompany the song,

Play an introduct
rhythm patterns.

DEVELOPING A RHYTHMIC ACCOMPANIMENT

ing or playing an
c moves.

the weak beats.
ng the strong beat

beat in notation

beats, following the
at, are represented
r rests.

t. (This has been
ady beat and the

anting and clapping
ng.

ls as they clap
patterns for the
in notation.

and write them

ping or playing

ls who are
help the

Develop the original rhythm patterns in notation and write them on the chart.

Respond, through clapping, to each of the rhythm patterns, both with and without the recording, reading the notation from the chart.

Divide the class into as many groups as there are rhythm patterns; and clap all patterns together, reading them from the chart.

> Groups should exchange patterns so that every child has an opportunity to clap each pattern.
>
> Children need to hear all of the patterns clapped together to develop an aural awareness of the relationships of notes to each other.

Select an appropriate rhythm instrument to play each pattern.

Play the steady beat first; and then bring in each instrument, one at a time, until all of the patterns are being played.

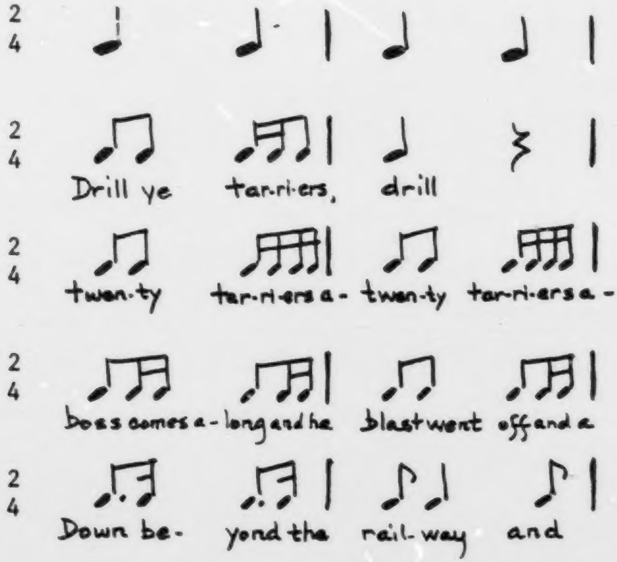
Accompany the song, using the rhythmic accompaniment.

> Play an introduction, interlude, and coda, using the rhythm patterns.

DEVELOPING A RHYTHMIC ACCOMPANIMENT

An Orchestration Based upon Word Patterns in the Song

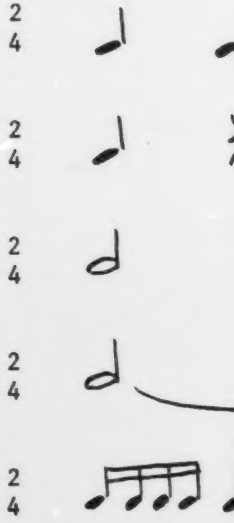
Drill Ye Tarriers, Drill! Connolly, ND (5) pp. 84-85


2
4
Drill ye
tar-ri-ers,
drill
twen-ty
tar-ri-ers a-
twen-ty
tar-ri-ers a-
boss comes a-
long and he
blast went
off and a
Down be-
yond the
rail-way
and

Singing
Moving
Playing
Reading

An Orchestration Ba
through Bodily Move

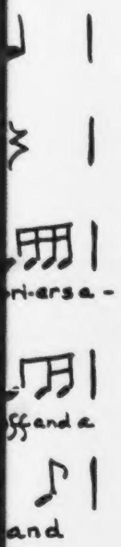
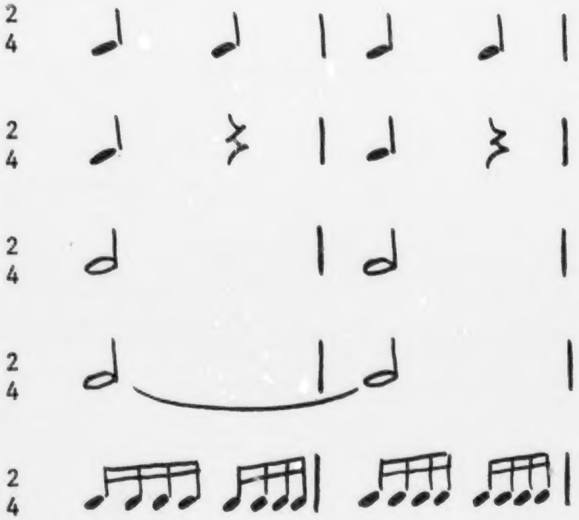
Drill Ye Tarriers,



Sing
Movi
Play
Read

A variety of sizes
to play these patte

DEVELOPING A RHYTHMIC ACCOMPANIMENT

rns in the Song	An Orchestration Based upon Work Rhythms Developed through Bodily Movement and Timbre of Tools
D (5) pp. 84-85 	Drill Ye Tarriers, Drill! Connolly, ND (5) pp. 84-85  Singing Moving Playing Reading *A variety of sizes of spikes and/or nails may be used to play these patterns.*

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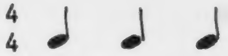
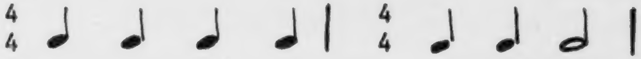
Objective: To help students recognize, sing, play, and read even and uneven rhythm patterns	Concept: Duration m alternate creating a the tempo create an
Musical Experiences	**Musi**
Sing the familiar song Funiculi, Funicula, GWM (6) pp. 4-5, to discover whether the rhythm throughout most of the song is even or uneven.	The rhythm throughout
Clap the melodic rhythm of the song to feel the uneven rhythm as it is being sung.	
Play the melodic rhythm of the song on maracas and tambourines, as it is being sung.	
Observe the musical score to discover how the composer has achieved the uneven rhythmic feeling in the song.	The tempo marking, al to be sung in a livel note, followed by an uneven rhythmic feel The time signature $\frac{6}{8}$ notes in the measure
Sing the Evening Prayer by Humperdinck, EM (6) pp. 87-87; GWM (6) pp. 46-47, to discover whether the rhythm of the song is even or uneven.	The rhythm is even th
Observe the musical score to discover the notation which creates the even rhythm.	The following notatio 

sing, play, and patterns	Concept: Duration may be expressed by notes which alternate between long and short sounds, creating an uneven rhythmic feeling when the tempo is lively. Tones of equal duration create an even rhythmic feeling.
	Musical Discoveries
a, GWM (6) pp. ughout most of	The rhythm throughout most of the song is uneven.
eel the uneven	
aracas and	
the composer in the song.	The tempo marking, allegro, indicates that the song is to be sung in a lively manner. The use of a quarter note, followed by an eighth note, (♩ ♪) creates an uneven rhythmic feeling when the tempo is fast.
	The time signature $\frac{6}{8}$ indicates the organization of notes in the measures.
EM (6) pp. 87-87; e rhythm of the	The rhythm is even through most of the music.
notation which	The following notation is used in many of the measures. 

Musical Experiences	Mus
Observe the words at the beginning of the music which indicate the mood to be conveyed.	The words "very pea and contribute to t
NOTE: Other examples of even rhythm are:	
Flow Gently Sweet Afton, GWM (6) pp. 60-61.	In GWM (6), the use slow tempo.
Inch Worm, SWM (6) pp. 74-75; EM (6) pp. 182-183.	

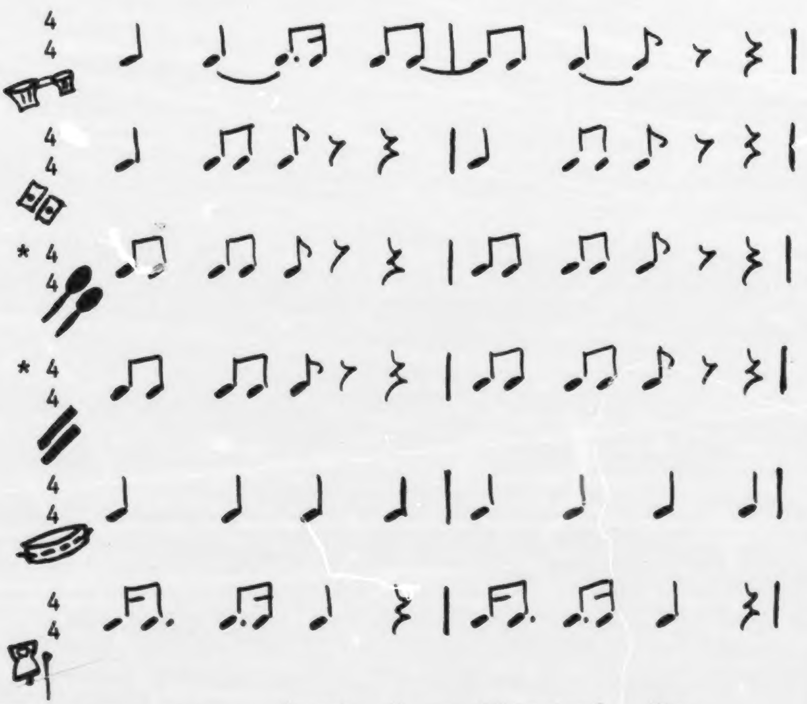
	Musical Discoveries
the music which	The words "very peacefully" (EM 6) indicate the mood and contribute to the even flow of the music.
re:	
0-61.	In GWM (6), the use of the term andante indicates a slow tempo.
pp. 182-183.	

00334

Objective: To develop a rhythmic round, highlighting all of the rhythmic ideas presented	Concept: A variety a composi
Musical Experiences	Mus
Sing the Surrey Apple-Howler's Song by Virgil Thomson, EM (5) p. 99, observing the score to discover how many rhythmic ideas there are in the song.	There are five diff The third motive, o
The class must know the song well before attempting to develop a rhythmic round.	
The teacher may divide the class into six groups and have each group clap the entire round while chanting the words softly.	The first and sixth
The six groups may decide upon a way to produce the sound of the rhythm other than clapping.	
Group 1 - tap pencils on desks.	
Group 2 - click tongues.	Group 2 begins roun
Group 3 - "sh" sound with mouth (whisper).	Group 3 begins roun
Group 4 - tap toes on floor.	Group 4 begins roun
Group 5 - snap fingers.	Group 5 begins roun
Group 6 - clap hands lightly.	Group 6 begins roun
Play the five rhythmic figures on rhythm instruments.	
Play the patterns together first.	

d, highlighting presented	Concept: A variety of rhythmic ideas may be used in a composition.
	Musical Discoveries
Virgil Thomson, iscover how many	There are five different rhythmic ideas in the song. The third motive, or idea, is repeated.
before attempting	
nto six groups e round while	The first and sixth motives are syncopated.
ay to produce clapping.	
(whisper).	Group 2 begins round when group 1 begins second staff. Group 3 begins round when group 1 begins third staff. Group 4 begins round when group 1 begins fourth staff. Group 5 begins round when group 1 begins fifth staff. Group 6 begins round when group 1 begins sixth staff.
hm instruments.	

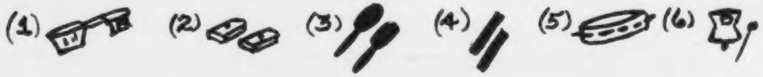
Musical Experiences



*These two patterns (motives) are identical. Use instruments of contrasting sound.

Play the round in six parts on rhythm instruments.

Six class members may play the entire song three times through.



M

By choosing instru
pattern may be hea

Rhythmic interest
pation and a varie

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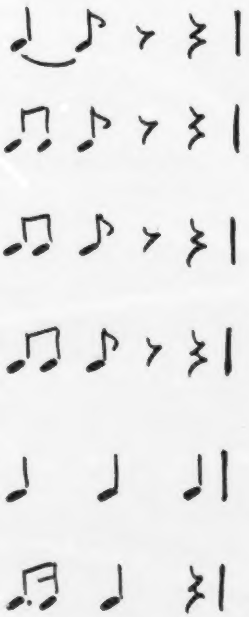
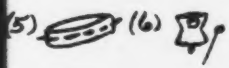


tical. Use

instruments.

song three



Musical Discoveries

By choosing instruments of contrasting sound, each pattern may be heard.

Rhythmic interest is created through the use of syncopation and a variety of rhythmic motives or patterns.

Objective: To help children hear and feel changing meter in a song

Musical Experiences

Sing the song Night, EM (5) p. 166, expressively, and observe the changes in meter.

Chant the words of the song expressively and accent the first beat of each measure by playing the finger cymbals on it.

Play the finger cymbals on the steady beat, incorporating the strong beat when it occurs.

Use the recording of the song.

The teacher may write the steady beat of quarter notes on the chalkboard with the changes in time signature indicated for the entire song.

Read from the chalkboard as they play the steady beat and strong beats on the finger cymbals.

Read the musical score as they play the steady beat and the strong beat on the finger cymbals as an accompaniment to the song.

Concept: Withi
may ch
of the

The changes in m

5, 6, 4, 3
4 4 4 4

d feel changing	Concept: Within a song, the meter (time signature) may change in order to conform to the meter of the text.
es	Musical Discoveries
xpressively, and	
vely and accent the the finger cymbals	The changes in meter can be felt. $\frac{5}{4}, \frac{6}{4}, \frac{4}{4}, \frac{3}{4}, \frac{4}{4}, \frac{3}{4}, \frac{4}{4}, \frac{3}{4}, \frac{4}{4}$
beat, incorporating	
eat of quarter hanges in time song.	
the steady beat s.	
he steady beat and as an accompani-	

Objective: To help children become aware of repetition and contrast in the rhythm of music	Concept: Unity and are the r
Musical Experiences	**Mu**
Sing the familiar song Sourwood Mountain EM (5) p. 71; MMYO (6) p. 6 to discover how many phrases there are in the song.	There are four phra
Children may raise hands at the end of each phrase.	
A student may play a rhythm instrument at the end of each phrase.	
A different student may play the melodic rhythm of each phrase on a rhythm instrument.	
Sing the song and raise hands at the end of each half phrase.	There are eight hal
Sing each half phrase and play the rhythm of the second half of each phrase on a tambourine as an accompaniment to the singing.	The second half of rhythm. This motiv
The teacher may establish that the second half of each phrase (sung four times) is a motive. The repetition of this motive at the end of each phrase provides unity.	
Compare the notation for the second half of each phrase from the song book, as it is sung.	The musical notatio is the same.

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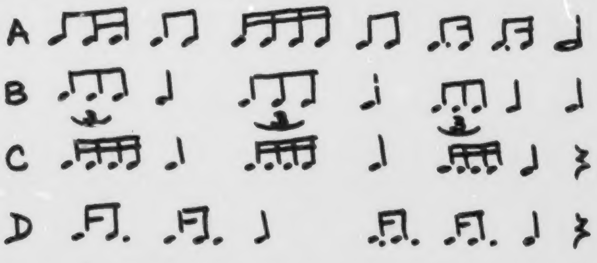
ware of repetition m of music	Concept: Unity and variety in a musical composition are the results of repetition and contrast.
s	Musical Discoveries
ain EM (5) p. 71; rases there are	There are four phrases in the song.
d of each phrase.	
ment at the end	
elodic rhythm of *.*	
end of each half	There are eight half phrases.
ythm of the second s an accompaniment	The second half of each phrase has the same melody and rhythm. This motive is presented four times.
second half of *motive. The* *nd of each phrase*	
alf of each phrase	The musical notation for the second half of each phrase is the same.

Musical Experiences	
Compare the notation for the first half of each phrase from the song book, as it is sung, in order to discover how many different melodies there are. *The teacher may establish that the first half of each phrase is also called a motive.*	Lines 1 and 2 are same.
Look at the musical score to discover how many different motives there are in the entire song. *Members of the class may design the form of the motives on the chalkboard or a chart.* *A* *B* *A* *B* *C* *B* *C* *B*	There are three
Accompany the song, using three different rhythm instruments--one for motive A, one for motive B, and one for motive C.	

	Musical Discoveries
f of each phrase order to discover	Lines 1 and 2 are the same; lines 3 and 4 are the same.
first half of each	
how many different	There are three motives in the entire song.
form of the *t.*	
ent rhythm instru- e B, and one for	

Objective: To help children develop an understanding of the use of repetition and contrast in creating their own compositions	Concept: Unity is created b A rondo i theme or contrasti
Musical Experiences	Mus
(Four children) Experiment with drums to produce a variety of rhythmic ideas.	Rhythmic patterns o
(Each child) Choose a rhythmic pattern and play it until it is familiar.	
Notate the pattern on a chart.	Duration of sounds appropriate note va
(Four children) Decide when each of the patterns will be played to create a rondo by selecting one person for A, one for B, one for C, and one for D pattern.	
Play the rhythmic patterns in the form of a rondo: A B A C A D A	Section A is played Sections B, C, and preceded and follow
The following Rondo is an example of what can be developed by children:	Each of the three c creates variety.



— Organized into an ABACADA form —

understanding of ontrast in creat-	Concept: Unity is created by repetition. Variety is created by the use of contrasting material. A rondo is created by the statement of a theme or section and its repetition between contrasting themes or sections.
	Musical Discoveries
o produce a variety	Rhythmic patterns or ideas can be expressed on a drum.
and play it until	
	Duration of sounds and silences is expressed by using appropriate note values and rests.
patterns will be ne person for A, tern.	
of a rondo:	Section A is played four times and creates unity. Sections B, C, and D are each played once and are preceded and followed by section A.
at can be	Each of the three contrasting sections (B, C, and D) creates variety.
𝅗𝅥	
♩	
♩ 𝄽	
♩ 𝄽	
ADA form —	

RESOURCES:

METER IN MUSIC

Title	Origin and Source
• Music moves in 2's.	
Carmen, Carmela	Mexican Folk Tune EM (6) p. 120 GWM (6) pp. 64-65 MOM (6) p. 30
Dance Song (Tancuj)	Czech Folk Song DMT (6) p. 63
Donkey Riding	Canadian Folk Song DMT (6) p. 49
Glendy Burke	Foster EM (5) pp. 92-93 DMT (5) pp. 78-79
In Bahia	Brazilian Folk Song EM (6) p. 126
Mary Ann	Canadian Folk Song ND (5) p. 131
Me gustan todas	Spanish-South American Folk Song EM EM (6) p. 122
Minka	Russian Folk Song MMYO (6) p. 32
Navajo Happy Song	Navajo Indian Song DMT (5) p. 34

Title
Music moves in 2'
The Polka
The Purple Bamboo
Sambalele
Sleigh Bells
Sourwood Mountain
Taffta Hindi
• Music moves in 3'
Angeline
Czech Riding Song
Du, du liegst mir Herzen
Forest Gypsy

METER IN MUSIC

Origin and Source
an Folk Tune) p. 120 6) pp. 64-65 6) p. 30
Folk Song 6) p. 63
ian Folk Song 6) p. 49
r) pp. 92-93 5) pp. 78-79
lian Folk Song) p. 126
ian Folk Song) p. 131
sh-South American Song EM) p. 122
an Folk Song (6) p. 32
o Indian Song 5) p. 34

Title	Origin and Source
Music moves in 2's (cont'd.).	
The Polka	Slovak Folk Song MMYO (6) p. 4
The Purple Bamboo	Chinese Folk Song EM (6) p. 144
Sambalele	Brazilian Folk Song DMT (6) p. 61
Sleigh Bells	Russian Folk Song DMT (6) p. 27
Sourwood Mountain	Kentucky Folk Song EM (5) p. 91 MMYO (6) p. 108
Taffta Hindi	Arabian Folk Song DMT (6) p. 42 ND (6) p. 158
• Music moves in 3's.	
Angeline	Czech Folk Song MOM (6) p. 11
Czech Riding Song	Czech Folk Song EM (6) pp. 96-97
Du, du liegst mir im Herzen	German Folk Song EM (6) p. 72
Forest Gypsy	Polish Folk Melody EM (5) p. 62

METER IN MUSIC (cont'd.)

Title	Origin and Source
Music moves in 3's (cont'd.)	
La Cucaracha	Mexican Folk Dance DMT (6) p. 60
Ma bella bimba	Italian Folk Song EM (6) pp. 64-65 MMYO (6) p. 16 MOM (5) p. 126 DMT (6) p. 145
Ach, du lieber Augustin In Lauterbach Village My Hat	A Medley of German Songs MMYO (6) pp. 11-12
On Top of Old Smoky	Kentucky Folk Song EM (5) p. 75
Riding Together	Czech Folk Song EM (5) p. 62
Spinn, spinn, meine liebe Tochter	German Folk Song EM (6) pp. 70-71
Streets of Laredo	Cowboy Song EM (6) p. 14
Music moves in 4's	
As the Sun Goes Down	Marais GWM (6) pp. 158-159 ND (6) pp. 172-173
The City Blues	U.S. Folk Blues ND (5) pp. 6-7

Title
Music moves in 4's
Down the River
Erie Canal
Hosanna (written ¢ but do 4 time) 4
In the Plaza $\left(\begin{smallmatrix}2\\2\end{smallmatrix}\right)$
La Raspa
Michie Banjo (written ¢ but do 4 time) 4
Sweet Potatoes (written ¢ but do 4 time) 4
Tutu Maramba

rigin and Source

n Folk Dance
) p. 60

n Folk Song
pp. 64-65
(6) p. 16
) p. 126
) p. 145

ey of German Songs
(6) pp. 11-12

ky Folk Song
p. 75

Folk Song
p. 62

Folk Song
pp. 70-71

Song
p. 14

) pp. 158-159
pp. 172-173

olk Blues
pp. 6-7

Title	Origin and Source
Music moves in 4's (cont'd.)	
Down the River	Calypso DMT (5) p. 29
Erie Canal	American Work Song EM (5) pp. 58-59 MOM (6) pp. 132-133 DMT (5) pp. 116-117 MMYO (5) pp. 6-7
Hosanna (written ¢ but do in $\frac{4}{4}$ time)	Jamaican Folk Song EM (6) pp. 130-131
In the Plaza $\left(\frac{2}{2}\right)$	Mexican Folk Song MOM (5) pp. 154-155
La Raspa	Mexican Dance DMT (5) pp. 136-137
Michie Banjo (written ¢ but do in $\frac{4}{4}$ time)	Creole Folk Song MMYO (5) p. 110
Sweet Potatoes (written ¢ but do in $\frac{4}{4}$ time)	Creole Folk Song EM (5) p. 90
Tutu Maramba	Brazilian Folk Song MOM (6) pp. 66-67

METER IN MUSIC (cont'd.)

Title	Origin and Source
Music moves in 4's (cont'd.)	
Waltzing Matilda	Cowan DMT (6) pp. 146-147 GWM (6) pp. 106-107
Water Come-A-Me Eye (written 𝄵 but do in $\frac{4}{4}$ time)	Calypso EM (6) pp. 128-129
• Music moves in 6's	
Bana Cimbusa	Zambia ND (6) p. 70
Down the Ohio	River Chantey MMYO (5) pp. 8-9
Funiculi, Funicula	Denza DMT (6) pp. 14-15 GWM (6) pp. 4-5
Manthi Ki	East Africa ND (6) p. 71
Night Herding Song	Cowboy Song DMT (6) p. 48
Skye Boat Song	Scottish Folk Song EM (5) pp. 28-29 DMT (6) p. 101
When Johnny Comes Marching Home	Lambert EM (5) p. 12 DMT (5) p. 8

Title
• Music moves in $\frac{5}{4}$
Kalevala
• Music moves in $\frac{7}{8}$
The Shepherd Boy
• Music moves in $\frac{9}{8}$
Down in the Valley
• Music moves in $\frac{12}{8}$
Rhythm Pattern

Origin and Source	Title	Origin and Source
	• Music moves in $\frac{5}{4}$	
6) pp. 146-147 6) pp. 106-107	Kalevala	Finnish Folk Song ND (5) p. 62
	• Music moves in $\frac{7}{8}$	
so) pp. 128-129	The Shepherd Boy	Greek Folk Song DMT (6) pp. 88-89
	• Music moves in $\frac{9}{8}$	
a) p. 70	Down in the Valley	Kentucky Folk Song EM (5) p. 16
Chantey (5) pp. 8-9	• Music moves in $\frac{12}{8}$	
6) pp. 14-15 6) pp. 4-5	Rhythm Pattern	Rhythm score ND (6) p. 68
Africa) p. 71		
y Song 6) p. 48		
ish Folk Song) pp. 28-29 6) p. 101		
rt) p. 12 6) p. 8		

MUSIC USING CHANGING METER

Title and Meter	Origin and Source	Title and Me
Blow the Wind Southerly 6 , 9 8 8	English Folk Song GWM (6) pp. 26-27	Lowlands Away 3 , 4 4 4
The Bugle Song 3 , 4 4 4	Thomson EM (5) pp. 100-101	Mayo Nafwa 4 , 6 , 7 8 8 8
Chu Tau Ko 2 , 3 2 2	Chinese Song ND (5) p. 112	My Wagon 2 , 3 , 4 4 4 4
Come, Come Ye Saints 3 , 4 4 4	White EM (5) pp. 158-159 ND (5) p. 66	Night 5 , 6 , 4 , 3 4 4 4 4
The Crow's Warning 2 , 3 4 4	Plains Indian Song MOM (5) p. 36	Plowing Song 3 , 4 4 4
Fairest Lady 3 , 6 4 8	Mexican Folk Song MOM (5) p. 37	Psalm 150 2 , 3 2 2
The First Snow 2 , 3 , 4 4 4 4	Icelandic Song ND (6) p. 41	Shenandoah 3 , 4 4 4
Golden Grain 3 , 4 4 4	Czech Folk Song GWM (5) p. 99	Summer Has Come 5 , 6 , 2 8 8 4
How Far to Bethlehem? 5 , 6 4 4	Caldwell EM (5) pp. 202-203	The Swallows Retur 2 , 3 4 4

MUSIC USING CHANGING METER

rigin and Source	Title and Meter	Origin and Source
n Folk Song) pp. 26-27	Lowlands Away $\frac{3}{4}$, $\frac{4}{4}$	Capstan Chantey GWM (6) p. 103
n pp. 100-101	Mayo Nafwa $\frac{4}{8}$, $\frac{6}{8}$, $\frac{7}{8}$	Zambian Song ND (5) p. 75
e Song p. 112	My Wagon $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$	Netherlands Folk Song EM (5) p. 42
pp. 158-159 p. 66	Night $\frac{5}{4}$, $\frac{6}{4}$, $\frac{4}{4}$, $\frac{3}{4}$	Ward-Steinman EM (5) p. 166
Indian Song) p. 36	Plowing Song $\frac{3}{4}$, $\frac{4}{4}$	French Folk Song EM (6) p. 94
n Folk Song) p. 37	Psalm 150 $\frac{2}{2}$, $\frac{3}{2}$	Ainsworth Psalter ND (5) p. 63
dic Song p. 41	Shenandoah $\frac{3}{4}$, $\frac{4}{4}$	American Sea Chantey EM (5) p. 57 GWM (6) p. 83
Folk Song) p. 99	Summer Has Come $\frac{5}{8}$, $\frac{6}{8}$, $\frac{2}{4}$	Turkish Folk Song DMT (6) p. 107
ll pp. 202-203	The Swallows Return $\frac{2}{4}$, $\frac{3}{4}$	Spanish Folk Song GWM (6) p. 3

MUSIC USING CHANGING METER (cont'd.)

Title and Meter	Origin and Source	Title and Me
What a Wonder! 5 , 2 8 4	Israeli Folk Song ND (6) p. 37	
Who Has Seen the Wind? 5 , 2 8 4	Floyd ND (6) pp. 250-251	

rigin and Source	Title and Meter	Origin and Source
i Folk Song		
p. 37		
pp. 250-251		

CHILDREN DEVELOP CONCEPTS OF HARMONY

Through SINGING, students develop concepts of:

- Tonality
  - major
  - minor
  - polytonality

- Structure
  - quality of sound
  - relationship of tones within a chord
  - types of intervals

- Progression

- Style
  - homophonic
  - polyphonic
  - countermelody
  - descant
  - ostinato

- Cadence

- Repetition

Through PLAYING, students develop concepts of:

- Tonality
  - major
  - minor
  - polytonality

- Structure
  - quality of sound
  - relationship of tones within a chord
  - types of intervals

- Progression

- Style
  - homophon
  - polyphon
  - counterm

- Cadence

- Accompaniment

- Repetition an

- Relationship
  quality of a

Through LISTENING,

- Tonality
  - major
  - minor
  - polytona

- Structure
  - quality

- Progression

- Style
  - homophon
  - polyphon
  - counterm

- Cadence

- Accompaniment

CHILDREN DEVELOP CONCEPTS OF HARMONY

epts of:

a chord

Progression

Style
- homophonic
- polyphonic
- countermelody

Cadence

Accompaniment

Repetition and contrast

Relationship of a single tone to the texture and quality of a chord

Through LISTENING, students develop concepts of:

Tonality
- major
- minor
- polytonality

Structure
- quality of sound

epts of:

a chord

Progression

Style
- homophonic
- polyphonic (round, canon, fugue)
- countermelody

Cadence

Accompaniment

- Texture (orchestral)
- Repetition and contrast

Through CREATING, students develop concepts of:

- Tonality
  - major
  - minor
  - polytonality
- Structure
  - quality of sound
  - relationship of tones within a chord
  - types of intervals
- Progression
- Style
  - homophonic
  - polyphonic
  - countermelody
  - descant
  - ostinato
- Cadence
- Accompaniment
- Texture (instrumental)
- Repetition and contrast
- Relationship of a single tone to the texture and quality of a chord

Through READING no
parts, students de

- Tonality
  - major
  - minor
  - polytona
- Structure
  - relation
  - types of
- Progression
- Repetition an
- Abstractions-
  of an interva
  and letter in

Through READING notation for songs and instrumental parts, students develop concepts of:

- Tonality
    - major
    - minor
    - polytonality

- Structure
    - relationship of tones within a chord
    - types of intervals

- Progression

- Repetition and contrast

- Abstractions--symbols which represent tones of an interval or chord (notes) and numeral and letter indications for chords

Objective: To help children recognize intervals harmonically

Concepts: When sound
a harmonic
by a numbe
the lower

Musical Experiences

Sing the familiar song Wanderin', EM (5) p. 159, in two parts as a preparation for analyzing the intervals (distance between the melody note and the note for the second part).

Half of the class may sing the melody while the other half sings the second part.

Play the melody and the second part on the bell blocks.

One student may play the melody on one set of bell blocks while another student plays the second part on another set of bell blocks.

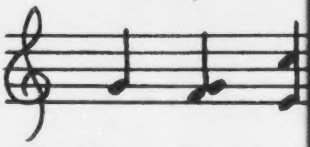
Play the two parts together slowly so that the class can hear each of the intervals.

One student, or the teacher, may play each interval slowly. It will be necessary to play the interval melodically with the steps in between so that students can count the interval, name it, then play it harmonically.

Write the intervals on a staff on the chalkboard as they are played and named. Label the intervals.

Music

The song is written i



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ntervals

p. 159, in two
intervals
e note for the

dy while the

he bell blocks.

one set of bell
the second part

at the class can

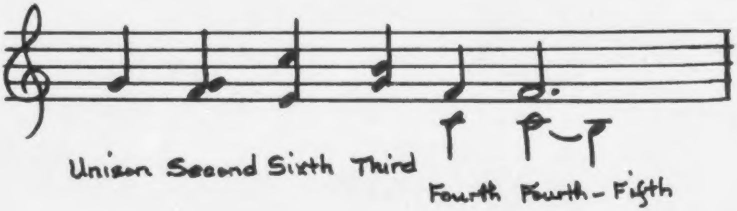
ay each interval
ay the interval
en so that stu-
it, then play it

alkboard as they
ls.

Concepts: When sounded simultaneously, two tones form a harmonic interval which may be designated by a number when counting the distance from the lower tone to the higher tone.

Musical Discoveries

The song is written in two parts.



Musical Experiences	Mu
Discover how many different harmonic intervals are used in writing, singing, and playing the song in two parts.	The following inter (unison) second third fourth fifth sixth
Explore the piano to play Three Blind Mice at different intervals.	The song can be pl
Write the song at different intervals on the staff.	The song can be wri intervals.
Listen to the Second Movement, Concerto for Orchestra, by Bela Bartok, EM (5) Ⓡ 9, to discover the intervals used in the series of instrumental duets. (This movement is called "Game of Pairs.")	
Listen to the first duet several times to discover the interval at which the two instruments are playing.	The two bassoons pl sixth.
While listening, follow the notation for the first duet in the song book, EM (5) p. 126.	
Students can recognize the intervals much more easily if the two parts are written on one staff. The teacher may wish to write them on the chalkboard.	

	Musical Discoveries
ntervals are used ong in two parts.	The following intervals are used in the song: (unison) second third fourth fifth sixth
Mice at different	The song can be played at different intervals.
on the staff.	The song can be written on the staff at different intervals.
for Orchestra, ver the intervals ts. (This movement	
to discover the are playing.	The two bassoons play the duet at the interval of a sixth.
or the first duet	
much more on one staff. on the chalkboard.	

Musical Experiences	Mu
Listen to the second duet to discover the interval at which these two instruments are playing.	Two oboes play the
While listening, follow the notation for the second duet in the song book.	
Listen to the third duet to discover the interval at which the next two instruments are playing.	Two clarinets play seventh.
While listening, follow the notation for the third duet in the song book.	
Listen to the fourth duet to discover the intervals at which the two instruments are playing.	The flutes play the
While listening, follow the notation for the fourth duet in the song book.	
Listen to the fifth duet to discover the interval at which the two instruments are playing.	The trumpets play
While listening, follow the notation for the fifth duet.	

	Musical Discoveries
he interval at .	Two oboes play the duet at the interval of a third.
r the second duet	
e interval at which	Two clarinets play the duet at the interval of a seventh.
r the third duet	
he intervals at	The flutes play the duet at the interval of a fifth.
r the fourth duet	
e interval at	The trumpets play the duet at the interval of a second.
r the fifth duet.	

Objective: To help children learn to construct chords on the staff and play them on the bell blocks as an accompaniment for a song

Concept: A chord
sounded
own uniq
tones, a
the scal

Musical Experiences

Sing Waltzing Matilda, GWM (6) pp. 106-107, in harmony (refrain) and in a manner which conveys the expressive quality.

Develop the scale of the key in which the song is written on the staff on the chalkboard, using letter names, numbers, and syllables.

Distribute the eight bell blocks for the scale of F major to eight people.

Sing the song with the chordal accompaniment (autoharp) and listen for the variety of chords that are used. Compare what was heard with the chord indications on the musical score.

Sing the song with chordal accompaniment (autoharp), and listen to each chord as it harmonizes with the melody or harmony that is sung. Observe the musical score to identify the tone(s) that are sung with a particular chord.

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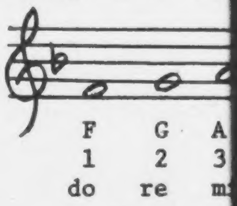
M

The song is energe
in the tempo of a

The song is in F m



F, C$_7$, D min, B^b,
song.

Chords

F
C$_7$
D min
B^b
F
C$_7$
B^b
C$_7$
A$_7$
D min
B^b
C$_7$

construct chords
on the bell blocks
song

-107, in harmony
s the expressive

the song is written
letter names, num-

r the scale of

niment (autoharp)
hat are used.
indications on

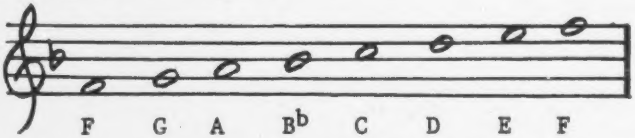
ht (autoharp), and
ith the melody or
ical score to
a particular

Concept: A chord is a group of three or more tones sounded simultaneously. Each chord has its own unique quality of sound, contains certain tones, and harmonizes with specific tones of the scale.

Musical Discoveries

The song is energetic and hearty and should be sung in the tempo of a "brisk walk."

The song is in F major.



F	G	A	B^b	C	D	E	F
1	2	3	4	5	6	7	8
do	re	mi	fa	so	la	ti	do

F, C_7, D min, B^b, and A_7 are used to harmonize the song.

Chords	Tones
F	A
C_7	G
D min	F, G, A
B^b	D, E, F
F	C, F, A
C_7	C, G
B^b	B^b, D
C_7	E, G
A_7	E, G, C♯
D min	D, F, G, A, F
B^b	B, D, E, F
C_7	C, B^b, G, A

Musical Experiences	Mu
Develop the chords on the bell blocks, using one person for each tone of each chord.	
Build the F chord on the bell blocks, pulling out the tones F, A, and C and having the three people play their tones together.	The F major chord is the I chord bec of the F major sca
Write the chord on the staff and sing the tones.	
Build the C_7 chord on the bell blocks, pulling out the tones C, E, G, and B^b and having four people play their respective tones together.	The C_7 chord conta
The C and E will have to be removed from the case in order to be used. Sing from F down to C. Sing from F down to E.	
Write the chord on the staff and sing the tones.	
	The C_7 chord is th the fifth tone of
Build the B^b chord on the bell blocks, pulling out the tones B^b, D, and F and having the three people in the "scale" play their respective tones together.	The B^b chord conta the IV chord becau of the F major sca
Write the chord on the staff and sing the tones.	

, using one person

pulling out the
people play their

the tones.

, pulling out the
people play their

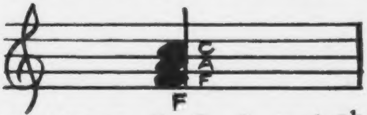
from the case in
to C. Sing from

ing the tones.

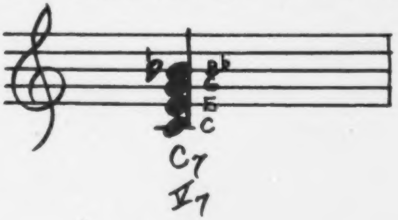
, pulling out the
e people in the
gether.

the tones.

The F major chord contains the tones F, A, and C. It is the I chord because it is built on the first tone of the F major scale.

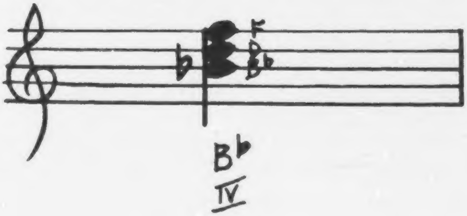


The C_7 chord contains four tones, C, E, G, and B^b.



The C_7 chord is the V_7 chord because it is built on C, the fifth tone of the F major scale.

The B^b chord contains the tones B^b, D, and F. It is the IV chord because it is built on the fourth tone of the F major scale.



Musical Experiences

Build the D minor chord on the bell blocks, pulling out the tones D, F, and A and having the three people in the "scale" play their respective tones together.

The person who has the F bell block for the root of the F chord will also have to play in the D minor chord.

Build the A_7 chord on the bell blocks, pulling out the tones A, C#, E, G, and having the four people in the "scale" play their respective tones together.

The person who is the third (A) of the F chord will also play in the A_7 chord.

Musi

The D minor chord co
is the VI chord beca
of the F major scale
the interval D to F

The A_7 chord contain

Chords are named for

The root of the F
The root of the C
The root of the B
The root of the D
The root of the A

Chords are built in

The F, B^b, and D min
and a fifth.

The C_7 and A_7 chords
and a seventh.

Chord indications wi
contain four tones.
the root of the chor

ocks, pulling out
hree people in the
gether.

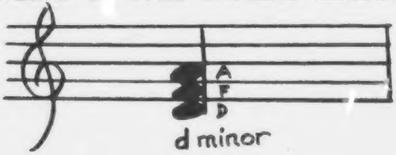
for the root of
in the D minor

pulling out the
people in the
gether.

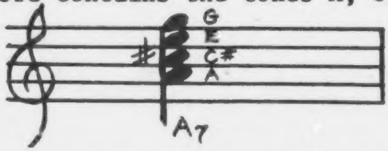
the F chord will

Musical Discoveries

The D minor chord contains the tones D, F, and A. It is the VI chord because it is built on the sixth tone of the F major scale. It is a minor chord because the interval D to F is a minor third.



The A_7 chord contains the tones A, C#, E, and G.



Chords are named for their root tones.

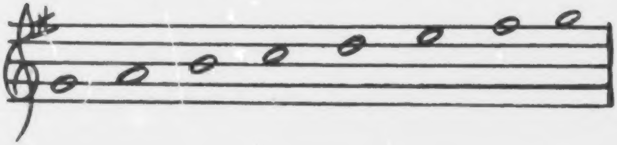
The root of the F chord is F.
The root of the C_7 chord is C.
The root of the B^b chord is B.
The root of the D minor chord is D.
The root of the A_7 chord is A.

Chords are built in thirds from the root up.

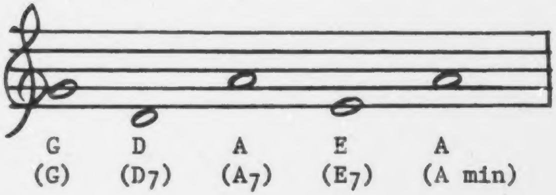
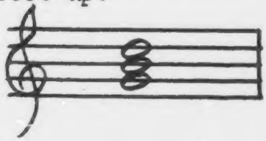
The F, B^b, and D minor chords contain a root, a third, and a fifth.

The C_7 and A_7 chords contain a root, a third, a fifth, and a seventh.

Chord indications with an arabic seven (7) after them contain four tones. The top tone lies seven tones from the root of the chord.

Musical Experiences	Musi
	Major chords contain
	Minor chords contain
Accompany the singing of Waltzing Matilda with the bell block chord groups.	
Accompany the song on the autoharp.	
Another day - - -	
Sing the familiar song You're a Grand Old Flag, GWM (6) pp. 210-211), and identify the places where the chords change. The teacher or a student may accompany the song on the autoharp.	A specific chord har scale.
Observe the musical score to discover what chords are needed to accompany the song.	G, D7, A7, E7, and A the song.
Determine the key in which the song is written, by observing the key signature and the last tone of the song.	The song is in the k sharp, F#, in the key major mode. The son key of G.
Construct the G major scale on the staff; and label the tones with the proper numbers, letters, and syllables.	The G major scale is D, A, B, C, 1 2 3 4 do re mi fa
	G is the first tone
G A B C D E F# G 1 2 3 4 5 6 7 8 do re mi fa so la ti do	The syllable do is a scale.

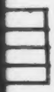
	Musical Discoveries
	Major chords contain a major third and a minor third. Minor chords contain a minor third and a major third.
da with the bell	
ld Flag, GWM (6) here the chords ccompany the song	A specific chord harmonizes with certain tones of the scale.
hat chords are	G, D7, A_7, E_7, and A minor are needed to accompany the song.
written, by observ- of the song.	The song is in the key of G major because there is one sharp, F#, in the key signature and the song is in the major mode. The song ends on G, the home tone in the key of G.
f; and label the and syllables. 	The G major scale is made up of the following tones: D, A, B, C, D, E, F#, G 1 2 3 4 5 6 7 8 do re mi fa so la ti do G is the first tone of the scale or number one. The syllable do is assigned to the first tone of the scale.

Musical Experiences	Mus
Play the scale on the piano.	
Play the scale on the bell blocks.	
The bell blocks may be distributed to eight children.	
Construct each of the chords needed to accompany the song on the staff.	
The teacher will help the class establish the root tone of each of the chords on the staff.	The root of the G c The root of the D7 The root of the A7 The root of the E7 The root of the A m
 G D A E A (G) (D7) (A7) (E7) (A min)	Chords are named fo
Children can learn to build chords very quickly if they use every other tone from the root up.	
Construct the G chord on the staff: 	The G chord contain G is used; A is ski D is used. Every c interval of a third Chord indications w letter show that th other chords contai

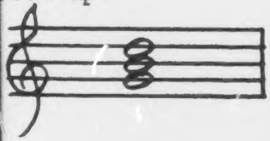
to eight children.

accompany the song

ablish the root
taff.



very quickly if
root up.



Musical Discoveries

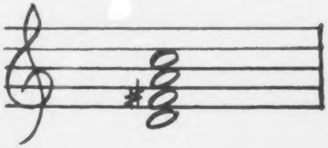
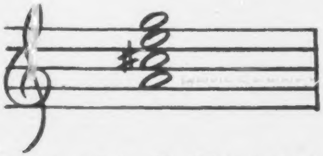
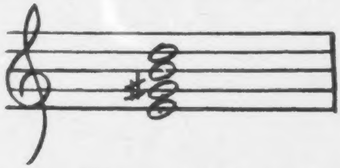
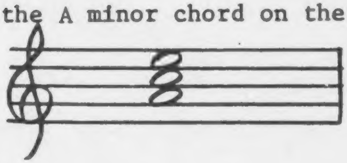
The root of the G chord is G.
The root of the D7 chord is D.
The root of the A7 chord is A.
The root of the E7 chord is E.
The root of the A minor chord is A.

Chords are named for their roots.

The G chord contains G, B, and D.

G is used; A is skipped; B is used; C is skipped; D is used. Every other tone is needed. There is an interval of a third between each tone.

Chord indications with an arabic seven (7) after the letter show that the chord contains four tones. The other chords contain three tones.

Musical Experiences	Mu
Construct the D_7 chord on the staff: 	The D_7 chord cont interval of a thi
Construct the A_7 chord on the staff:  *A second set of bell blocks will be needed so that children will not have to play in two or more chords. As an example: the A in the D_7 chord is the same A as both the A in the A_7 and the A in the minor chord.*	The A_7 chord cont interval of a thi
Construct the E_7 chord on the staff: 	The E_7 chord cont interval of a thi
Construct the A minor chord on the staff: 	The A minor chord interval of a thi

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	Musical Discoveries
	The D_7 chord contains D, F#, A, and C. There is an interval of a third between each tone.
	The A_7 chord contains A, C#, E, and G. There is an interval of a third between each tone.
needed so that *wo or more chords.* *rd is the same A* *n the minor chord.*	
	The E_7 chord contains E, G#, B, and D. There is an interval of a third between each tone.
ff:	The A minor chord contains A, C, and E. There is an interval of a third between each tone.

00378

Musical Experiences	
Play the chordal accompaniment on the autoharp, reading the indications from a chart, as an accompaniment to the song.	Each chord, when song, harmonizes

Many folk songs may be appropriately accompanied on the bell blocks,
Some songs may be accompanied by any of these instruments. However,
be used at a time. Students should be developing discrimination in
appropriate for the text, mood, and style of a particular song. Thi
accompanied on the autoharp.

Another day - - -	
Sing Love is Blue, accompanied by guitar, to discover the mood.	The mood is sad
Sing the song to discover the form.	The form is AABA
Hum the melody as a flute plays it and the chords are played on the guitar.	
Listen to the texture and quality of each chord.	
Listen to the progression from one chord to the next.	
Small Group Activities	
Develop each of the chords for sections A and B on the bell blocks and piano.	Section A: E min E mi E min E min
Play the chord progressions to hear the change in texture from one chord to the next.	
	Section B: E, F G# mi

s	Musical Discoveries
e autoharp, reading accompaniment to the	Each chord, when played at the proper time in the song, harmonizes with the melody.

ropriately accompanied on the bell blocks, autoharp, ukulele or guitar.
ied by any of these instruments. However, one type of instrument should
ts should be developing discrimination in choosing instruments which are
nood, and style of a particular song. This song may be appropriately
p.

ltar, to discover	The mood is sad and wistful.
	The form is AABA.
nd the chords are	
each chord.	
hord to the next.	
ons A and B on the	**Section A:** E minor, A_7, D, G E minor, C, D_7, G E minor, A_7, D, G E minor, C, B_7, E minor
the change in	
	Section B: E, $F\#_7$ minor, E, A, E G# minor, A_6, B_7, E

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Musical Experiences

Write the chords on the staff as each one is played on the bell blocks. (B$_7$ will have to be played on the piano.)

Learn to accompany the song on the guitar.

Other small group harmonic activities

Explore the keyboard to invert chords.

Chords C, F, G 1st inversion
Chords C, F, G 2nd inversion

Play the F, B^b, and C$_7$ chords in a vamp ($\frac{3}{4}$ time) as an accompaniment to a song.

Play the chords so that the tones of one lie close to the tones of the following chord.

Play a vamp in $\frac{2}{4}$ time using the C, F, and G$_7$ chords.

Play a vamp in $\frac{4}{4}$ time using the G, C, and D$_7$ chords.

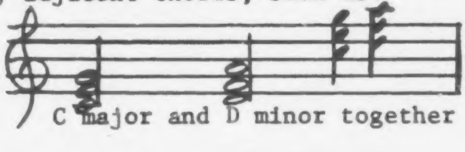
Choose another key in which to play a vamp using the I, IV, V$_7$ chords.

Explore making and using chords of the 9th, 11th, and 13th, building them from well-known chords such as:

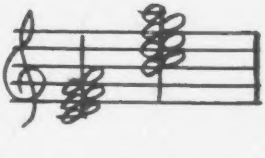
C, F, G, A, D, and E

Explore the piano to produce "new" sounds in harmony.

Try adjacent chords, such as:



C major and D minor together



Mu

Adjacent chords and
conflicting sounds.

one is played on
played on the piano.)

tar.

($\frac{3}{4}$ time) as an

e lie close to

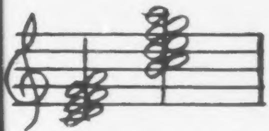
nd G_7 chords.

nd D_7 chords.

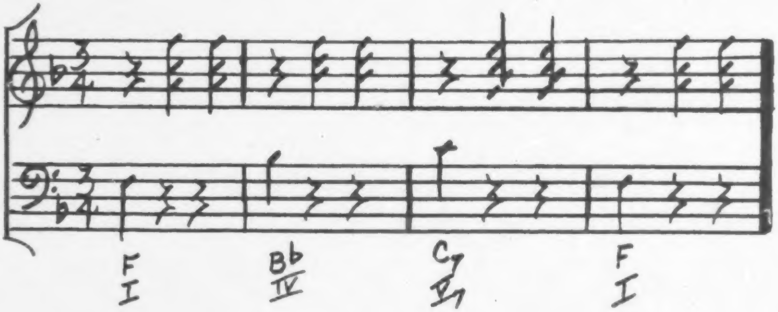
vamp using the

9th, 11th, and
rds such as:

ds in harmony.

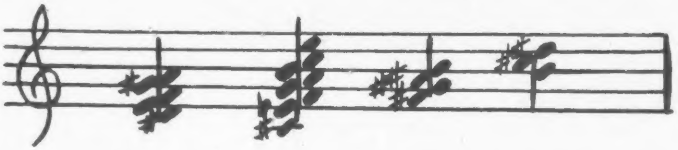


Musical Discoveries



Adjacent chords and tone clusters produce clashing, conflicting sounds.

Musical Experiences	Mu
Produce tone clusters:	



Choose a Rock song with a variety of chords, and work out the chords on the piano and bell blocks. Write them on the staff. Learn to play them on the guitar.

s	Musical Discoveries
chords, and work blocks. Write n on the guitar.	

STUDENTS DEVELOP CONCEPTS OF FORM

Through SINGING, students develop concepts of:

The function of repetition and contrast in songs
- melodic ideas (motives)
- rhythmic ideas (motives)
- like and unlike phrases
- like and unlike sections

The relationship of introduction, interlude, and coda to the melody and harmony in songs they sing

The use of the expressive qualities of music and their relationship to repetition, contrast, and variation

The use of imitation in a round or canon

Through RHYTHMIC MOVEMENT, students develop concepts of:

The function of repetition and contrast and variation in music

They move to dances and orchestral music
- like and unlike phrases
- like and unlike sections
    - ABA form
    - Rondo form
    - Theme and variations

The use of imitation in a round or canon

Through PLAYING, s

Repetition an
in melody, rh
quality as th

The use of in
as they play
and harmonic

Through LISTENING,

The function
music they li
- melodic
- rhythmic
- like and
- Rondo fo

The use of im

The use of va
- theme an

The variety o
or expanded
- Sonata-A

The relations
and contrast,
they listen t

The use of in
music they li

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STUDENTS DEVELOP CONCEPTS OF FORM

epts of:

ntrast in songs

interlude, and
songs they sing

es of music and
contrast, and

r canon

velop concepts of:

ntrast and

music

canon

Through PLAYING, students develop concepts of:

Repetition and contrast; imitation; variation in melody, rhythm, harmony, and expressive quality as they play a variety of instruments

The use of introduction, interlude, and coda as they play a variety of melodic, rhythmic, and harmonic instruments

Through LISTENING, students develop concepts of:

The function of repetition and contrast in music they listen to
- melodic ideas (motives)
- rhythmic ideas (motives)
- like and unlike phrases
- Rondo form

The use of imitation in a fugue

The use of variation in music they listen to
- theme and variations

The variety of ways a theme may be developed or expanded
- Sonata-Allegro form

The relationship of timbre to mood, repetition, and contrast, variations, and program in music they listen to

The use of introduction, interlude, and coda in music they listen to

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Through CREATING, students develop concepts of:

Repetition and contrast and variation as they create melodies (songs)

Rhythms (accompaniments)

Harmony (chords, tone clusters)

Dances

Through READING, students develop concepts of:

Repetition and contrast, variation, imitation, and the development of material as they read the notation on the musical score for songs and orchestral selections

TWO- AND THREE-PART DESIGN

As children sing songs in which the verse is sung first and is then followed by the refrain, they are helped to become aware of the existance of two sections: the verse as section A and the refrain as section B.

As they sing the familiar song Shule Aroon, EM (6) pp. 34-35, help them become aware of the "Shule-Aroon" refrain which occurs after each verse.

Identify the short phrases--the verse (four short phrases) and the refrain (four short phrases).

Highlight the end of each phrase with finger cymbals.

Identify the eight melodic ideas used to create the song by singing and playing each one.

Singing might be accompanied by the flute playing the melody with the verse as it is sung and by the guitar playing the chords to accompany the refrain.

Locate the verse and refrain on the musical score.

As children sing songs in which the refrain is sung first and then is followed by the verse and a repetition of the refrain, they are helped to become aware of the existence of three sections: the refrain as section A, the verse as section B, and the refrain as section A.

As they sing the familiar song Ma bella bimba, EM (6) pp. 64-65, help them locate the refrain, verse, and refrain pattern on the musical score.

Locate and use t
D.S. - Retur
al Fine - Si

Add these words

Develop a rhyth
and then develo
instruments of
in order to hig

Help students loca
and three-part des

Consult the resour
two- and three-part
activities.

se is sung first
ey are helped to
ctions: the verse
B.

Aroon, EM (6)
the "Shule-Aroon"
e.

e (four short
phrases).

h finger cymbals.

d to create the
.

flute playing
ung and by the
ny the refrain.

musical score.

rain is sung first
repetition of the
e of the existence
ion A, the verse
n A.

lla bimba, EM (6)
ain, verse, and
.

Locate and use the D.S. al Fine on page 65.
D.S. - Return to the sign (Dal Segno).
al Fine - Sing through to the end (Fine).

Add these words to the chart of musical terms.

Develop a rhythmic accompaniment for the refrain and then develop a different accompaniment using instruments of contrasting timbre for the verse in order to highlight the form.

Help students locate, sing, and play many songs of two- and three-part design.

Consult the resources for orchestral music written in two- and three-part form on page 77 for follow-up activities.

00389

Objective: To help children hear the themes in a composition which has four themes, with the recurrence of the first theme	Concept: Music m ABACADA the rec achieve themes
Musical Experiences	
Listen to the "Viennese Musical Clock" from the Hary Janos Suite by Kodaly, EM (4), Ⓡ 8; AIM Gr. 2, Vol. 1, to discover the mood.	The music is ligh
The teacher will help the class become acquainted with the adventures of Hary Janos. Material is in EM (4) pp. 40-41.	
Listen to the music to hear theme A each time it is played.	Theme A is heard
Play theme A from notation (key of G) on the piano or on the bell blocks.	Theme A is made u and scale-wise pa
The teacher will have to write theme A in notation in the key of G on a chart.	
The teacher may indicate the use of theme A in a design on the chalkboard. *AAAA*	
Four children may each hold up a card with the letter A on it each time theme A is heard.	
Listen to the music to hear the other themes used.	There are three o
Three children may each hold up cards for themes 2 (B), 3 (C), and 4 (D) as each one is heard.	

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themes in a themes, with t theme	Concept: Music may be organized into a form called ABACADA (Rondo). Unity is achieved through the recurrence of theme A. Variety is achieved through the use of contrasting themes (B, C, and D).
	Musical Discoveries
from the Hary AIM Gr. 2, Vol. 1,	The music is light, gay, and humorous.
ome acquainted *Material is in*	
ch time it is	Theme A is heard four times.
on the piano or	Theme A is made up of the tones of the G chord (skips) and scale-wise passage.
A in notation	
theme A in a	
ith the letter A	
hemes used.	There are three other themes used in the music.
or themes 2 (B),	

Musical Experiences	Mus
The teacher will indicate, on the chalkboard, the other themes as they are heard between the presentation of theme A. *ABACADA*	The form of the musi
Play instruments to accompany the themes as they are heard. Theme A - triangle, finger cymbals Theme B - tambourine Theme C - tone block, wood block Theme D - maracas	The contrasting timb to highlight each th
Another day - - -	
Listen to the music (one theme at a time) to discover which instruments are heard in each theme.	Theme A - flute, pic Theme B - trumpet, f Theme A - oboe, chim Theme C - flute, cla Theme A - flute, chi Theme D - flute, cla Theme A - brass inst woodwind i chimes cymbals
Listen to the beginning and end of the selection to discover whether there is an introduction and coda.	There is an introduc
Develop appropriate movement to accompany each of the themes. One class develop the following movement: Theme A - a circle dance Theme B - stiff, toy soldiers marching	Appropriate movement in the music.

	Musical Discoveries
lkboard, the n the pre-	The form of the music is ABACADA.
as they are	The contrasting timbre of rhythm instruments can help to highlight each theme.
) to discover e.	Theme A - flute, piccolo, chimes, celeste Theme B - trumpet, flute, clarinet Theme A - oboe, chimes Theme C - flute, clarinet, snare drum Theme A - flute, chimes Theme D - flute, clarinet, French horn, snare drum Theme A - brass instruments woodwind instruments chimes cymbals
election to n and coda.	There is an introduction and a coda.
y each of the	Appropriate movement can be developed for each theme in the music.
ent:	
ing	

Musical Experiences

Theme A - a circle dance
Theme C - jugglers moving
Theme A - a circle dance
Theme D - acrobats moving
Theme A - a circle dance

The class may be divided into four groups, with a small group to move on each theme.

	Musical Discoveries
s, with a	

Objective: To help children develop an understanding of theme and variation	Concept: A theme ma cally, and in a varie instrument

Musical Experiences	Mus
Listen to *American Salute* by Morton Gould to hear the theme and discover what famous tune has been used.	*When Johnny Comes Ma* Gould selected for th
Sing the song accompanied by the autoharp.	
Develop a rhythmic orchestration to accompany the song.	
Listen to the theme to hear how many times it is heard.	The theme is heard th
Listen to each variation of the melody to discover the alteration.	
(Listen repeatedly to one variation at a time.)	
Variation I	The pitch is very hig
	Many eighth notes are
	Extra tones are added
	The ending contains ascends.
	Chord clusters are us
Variation II	The music is played
	The rhythm is syncopa
	The melody is very an

understanding	Concept: A theme may be changed melodically, rhythmically, and harmonically. It may be played in a variety of st,les and by different instruments.
	Musical Discoveries
d to hear the been used.	When Johnny Comes Marching Home is the tune which Gould selected for the music.
p.	
mpany the song.	
es it is heard.	The theme is heard three times.
o discover the	
t a time.)	
	The pitch is very high (an octave higher).
	Many eighth notes are used.
	Extra tones are added to embellish the melody.
	The ending contains chromatic tones and the melody ascends.
	Chord clusters are used as an accompaniment.
	The music is played in the style of jazz.
	The rhythm is syncopated.
	The melody is very angular.

Musical Experiences	Mu
Variation III	The third variation
	The chordal accompa
Variation IV	The fourth variatio
Listen to hear whether there is an introduction.	The introduction is the melody which is ments in different
Listen for the interludes and identify the material used for each.	Interlude I:
	The figure for "
	Interlude II:
	Brass instruments
	Interlude III:
	The music is fas descends quickly.
	Interlude IV:
	A dirge-like acco
	Interlude V:
Listen to identify the coda.	
	Figures are tosse ments.
Listen for and list the instruments used in each variation.	The coda is made up orchestra.
Discuss other ways the composer might have varied the theme.	
Have students make a variation of their own.	

For other examples of theme and variations, refer to the section on Resources for Form in Music, page 79.

duction.

he material used

in each variation.

e varied the theme.

wn.

s, refer to the
age 79.

Musical Discoveries

The third variation is in the style of a funeral march.

The chordal accompaniment is heavy and plodding.

The fourth variation is in the style of a jig.

The introduction is based upon the opening figure of the melody which is tossed back and forth by instruments in different octaves.

Interlude I:

The figure for "hurrah" is tossed about.

Interlude II:

Brass instruments, tympani, and snare drums play.

Interlude III:

The music is fast and accented; and it ascends and descends quickly.

interlude IV:

A dirge-like accompaniment is heard.

Interlude V:

Figures are tossed back and forth between instruments.

The coda is made up of part of the song using full orchestra.

Objective: To help children develop an understanding of Sonata-Allegro form through hearing a movement of a symphony written in this form	Concept: The use o composer or changi expanded, The compo usually a
Musical Experiences	Mu
Listen to the First Movement of Symphony No. 40 in G minor by Mozart, EM (6) p. 89, Ⓡ 9, to become acquainted with the music. *Children will hear the music many times, over an extended period of time, to become thoroughly familiar with it aurally.*	
Another day - - -	
Listen to Theme 1 as the teacher plays it on the piano. Hum the theme as it is played.	
While humming, follow the notation for the theme on a chart.	The first two phras except for the skip first half of each
Clap the rhythm of the first motive (♫♩).	
Identify the rhythm of the motive each time it appears in the theme.	The rhythmic motive theme.
Listen to the recording to hear Theme 1, and follow it from the charted notation.	
Listen to the theme to discover whether it is written in the major or minor mode.	The theme is writte
Identify where Theme 1 ends.	The theme ends with next theme begins.

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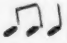
n understanding of h hearing a move- in this form	Concept: The use of Sonata-Allegro form offers a composer many possibilities for developing, or changing, a theme. Themes are stated and expanded, or (one or more) developed. The composer then returns to the theme, usually as originally stated.
	Musical Discoveries
ny No. 40 in G minor ome acquainted with	
imes, over an thoroughly	
it on the piano.	
the theme on a	The first two phrases of the theme move stepwise except for the skip of a sixth at the end of the first half of each phrase.
♫♩).	
time it appears	The rhythmic motive is heard fourteen times in the theme.
l, and follow it	
r it is written	The theme is written in the minor mode.
	The theme ends with two chords and a pause before the next theme begins.

Musical Experiences	Mu
Listen to Theme 2 as the teacher plays it on the piano.	
Follow the theme as the recording is played.	
Observe the theme in order to follow the melodic contour.	Theme 2 moves in a ing passages.
Listen to the theme to discover whether it is written in the major or minor mode.	Theme 2 is written
The teacher will help the class hear the codetta after Theme 2.	
Listen to the codetta to hear which of the themes is used in it.	Material from Theme The rhythmic motive
Listen to hear the end of the codetta.	The codetta ends wi
The teacher should have the class listen again to Themes 1 and 2, with the codetta, as they follow the notation.	
The teacher should establish that this part of the movement is called the exposition. The themes are presented in this section.	
The term exposition may be added to the chart of musical terms.	
As the music is heard, hold up theme cards for: Theme 1 Theme 2 Codetta	Themes 1 and 2 and when the music is f

	Musical Discoveries
it on the piano.	
ayed.	
melodic contour.	Theme 2 moves in a stepwise progression with descending passages.
it is written	Theme 2 is written in the major mode.
the codetta	
he themes is	Material from Theme 1 is used in the codetta. The rhythmic motive (♫♩) appears many times. The codetta ends with four chords.
ten again to they follow	
s part of the he themes are	
he chart of	
cards for:	
	Themes 1 and 2 and the Codetta are easy to identify when the music is familiar.

Musical Experiences	M
Listen for specific instruments or families of instruments.	
The teacher should place the instrument charts in front of the class so that the children may point to the picture of an instrument or family of instruments as the music is heard.	
Theme I - Strings	Instruments in the heard.
Winds	
Theme II - Woodwinds	There is a restles by the violas and
Clarinet Flute Bassoon	There is less tens
Strings	
Violins	
Listen to the Codetta to hear a variety of instruments play the rhythmic figure.	The clarinet, bass
Another day - - -	
The class should hear the exposition again before going on to a new section. This will be helpful, since the development is based upon it. The development section should be listened to very carefully. The teacher should establish the meaning of development with the class and help them write a definition of it for their chart of musical terms after they have heard the music.	
Listen to the entire development section to become familiar with the music.	

	Musical Discoveries
lies of instruments.	
ent charts in front y point to the f instruments as	
	Instruments in the string and woodwind families are heard.
	There is a restless feeling, and tension is created by the violas and string basses.
	There is less tension here. The music is calm.
of instruments	The clarinet, bassoon, violins, and cellos are heard.
ain before going ful, since the lopment section The teacher should th the class and their chart of music.	
n to become	

Musical Experiences	Musi
Listen for the rhythmic motive () in the development section.	The rhythmic motive development section.
Listen to the beginning of the development section to hear Theme 1.	Theme 1 is heard, bu
Listen to the development section to hear Theme 1 played in the bass.	Theme 1 is heard in with a countermelody
Listen to the development section to hear this rhythmic motive.	The rhythmic motive many keys.
	Toward the end of th is inverted.
Identify the return of Theme 1.	Theme 1 returns afte heard in many keys.
The teacher will establish the return of Theme 1 as the beginning of the section in Sonata-Allegro form known as the recapitulation.	
Listen for Theme 2 to discover whether it is in the major mode as it was in the exposition.	Theme 2 is written i
Listen to the music to hear the coda and the material used in it.	The coda uses the rh chords.

	Musical Discoveries
in the	The rhythmic motive is used constantly in the development section.
ent section to	Theme 1 is heard, but the ending has been changed.
ar Theme 1 played	Theme 1 is heard in the bass, played by the cellos, with a countermelody above it.
ar this rhythmic	The rhythmic motive (♫♩) is heard repeatedly in many keys.
	Toward the end of the development section the motive is inverted.
	Theme 1 returns after the rhythmic motive has been heard in many keys.
n of Theme 1 as ta-Allegro form	
it is in the	Theme 2 is written in the key of G minor.
d the material	The coda uses the rhythmic motive and ends with four chords.

NOTE

A chart showing the use of the themes in Sonata-Allegro form for the First Movem
minor by Mozart will be helpful for the class to observe as they listen to the re

EXPOSITION	DEVELOPMENT
Theme 1 G minor	Theme 1 based upon the three note motive (♫♩)
(bridge or transition)	
Theme 2	Theme 1 ending changed
B^b Major	Theme 1 played in bass with counter-melody above it
Codetta B^b Major	Three-note motive played in many keys by different instruments

Children will be ready to listen to the entire first movement, following the char
material in the movement, after they have analyzed the music according to the proc
pages. The more opportunities children are given to hear the music, the better t
insight will be developed over an extended period of time.

in Sonata-Allegro form for the First Movement of the Symphony No. 40 in G
e class to observe as they listen to the recording.

DEVELOPMENT	RECAPITULATION
Theme 1 based upon the three note motive (♫♩)	Theme 1 G minor
Theme 1 ending changed	Theme 2 G minor
Theme 1 played in bass with counter-melody above it	
Three-note motive played in many keys by different instruments	Coda G minor

e entire first movement, following the chart for the organization of the
ve analyzed the music according to the process described on the preceding
n are given to hear the music, the better they will understand it. This
nded period of time.

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Musical Experiences	Musi
ANOTHER EXPERIENCE WITH SONATA-ALLEGRO FORM - - -	
Listen to the First Movement from Eine Kleine Nachtmusik by Mozart to hear the instruments used and to discover the mood of the music.	The instruments of th violins violas The music is light,
Listen to the Exposition to discover how many themes there are.	There are three theme
The teacher will help students develop an understanding of the section called the Exposition as being a statement of the themes to be developed in the middle section called the Development and the restatement of the themes in their original form called the Recapitulation.	
Listen to Theme 1, following the contour of the melody and listening for phrase endings.	The theme is made up
Listen to Theme 1 and follow the notation on a chart to discover:	
The key	The theme is in G ma
Movement of the melody by steps; by skips	The melody moves in
Contour	The melody ascends, pattern.
Listen to Theme 2 and follow the notation on a chart to discover:	
The key	The theme is in D ma
Movement of the melody by steps; by skips	It begins with a ton moving down by steps

RM - - -

eine Nachtmusik d to discover the	The instruments of the string family are used. violins cellos violas string basses The music is light, delicate, and restrained.
many themes	There are three themes in the Exposition.
an under- osition as developed opment and original	
of the melody	The theme is made up of phrases that ascend and descend.
on a chart	
	The theme is in G major.
	The melody moves in skips along the G and D7 chord lines.
	The melody ascends, then descends in an alternating pattern.
on a chart	
	The theme is in D major.
	It begins with a tonal pattern (5 - 4 - 3 - 2 - 1), A G F# E D moving down by steps, followed by a leap up to B, and

Musical Experiences	Musi
	then skips downward followed by a skip o
Contour	The next pattern of D - C# - B, which is tones, followed by a
Listen to Theme 3 and follow the notation on a chart to discover:	
The key	The theme is in D ma
Movement of the melody by steps; by skips	Much of the melody m used in groups of fi
Contour, as compared with Themes 1 and 2	The theme is much le
Listen to the Development section to discover which themes are used and how they are used.	Themes 1 and 3 are u motives from these t
Listen to the Recapitulation to hear whether all three themes are played.	The three themes ret
Listen to the entire selection to identify the three sections and the themes when they occur.	Exposition Theme 1 Theme 2 Theme 3
Students may hold up cards at the appropriate times for: Exposition Theme 1 Development Theme 2 Recapitulation Theme 3	

	Musical Discoveries
	then skips downward along the E minor chord line, followed by a skip of a fourth up to A. The next pattern of melody is a tonal pattern F# - E - D - C# - B, which is in sequence to the opening five tones, followed by a skip of a sixth up to G.
on on a chart to	
	The theme is in D major.
	Much of the melody moves by steps. Repeated tones are used in groups of five.
nd 2	The theme is much less angular than Theme 1 or Theme 2.
scover which	Themes 1 and 3 are used in this section. Figures and motives from these themes are played.
ether all three	The three themes return and are played in the key of G.
ify the three . priate times for:	

Exposition	Development	Recapitulation
Theme 1	Theme 1	Theme 1
Theme 2	Theme 3	Theme 2
Theme 3		Theme 3

Objective: To help students develop an understanding of programmatic content in music	Concept: A composer images, o instrument expressive tone poem.

Musical Experiences	Mus
Read the story which Bedrich Smetana wrote about his beloved river, Moldau, to discover the landscapes and events.	
Make a list of the landscapes and events from the story, in sequential order; and decide how the composer might have expressed each, musically.	two springs warm (bubbling) cool (tranquil) the river

Students may prepare a long mural-type wall strip ahead of time. Mount an appropriate picture to represent each of the following:

a mountain spring
a river
a forest scene
a peasant celebration in a village
water shimmering in the moonlight
rapids
castle
river flowing through a city

The teacher may prepare wall strip charts of the themes for the following:

the river
the hunters in the forest
the peasant wedding
the wood and water nymphs
St. John's Rapids
the fortress of Vysehrad

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understanding
music

ote about his
landscapes and

from the story,
composer might

e wall strip
picture to

arts of the

Concept: A composer may express ideas, convey moods or images, or tell a story through his choice of instrumental timbre and his use of the expressive qualities of music to create a tone poem.

Musical Discoveries

two springs
   warm (bubbling)
   cool (tranquil)
the river

hunter's horns
wedding celebration
wood and water nymphs
St. John's Rapids
Fortress of Vysehrad

Musical Experiences	Mu
Listen to the "Moldau" from My Fatherland (or My Country) by Bedrich Smetana to relate the landscapes and events in the story to what is heard in the music and to match the musical segments with each of the pictures. EM (6) Ⓡ LM (2056)	warm, bubbling spri cool, tranquil spri the river hunter's horns peasant wedding wood and water nymp St. John's Rapids Vysehrad
Another day - - -	
Listen for musical details.	
The teacher may wish to mount the theme strips under each of the pictures.	
Listen to the introduction to hear the two motives--one for the warm spring and one for the cool spring.	The warm, bubbling which are played pi
Discover which instrument represents each spring and the style of playing.	The cool, tranquil which play a legat together.
Listen to the rest of the introduction to discover by what musical means the composer shows the movement and growth of the streams into the mighty river.	More string and wo dynamic level grows
Listen to the river theme and follow the notation. Sing the river theme on "la" while following the notation.	

	Musical Discoveries	
nd (or *My Country*) apes and events sic and to match ictures.	warm, bubbling spring	pizzicato violins
	cool, tranquil spring	legato flutes
	the river	rippling accompaniment
	hunter's horns	brass fanfare
	peasant wedding	country dance--fast stamping, steady beat; uneven rhythm
	wood and water nymphs	rippling water, shimmering light (muted strings)
	St. John's Rapids	surging water (brass) rippling feeling (strings)
	Vysehrad	stately, majestic, triumphant music
eme strips under		
two motives--one l spring.	The warm, bubbling spring is represented by the violins, which are played pizzicato. The harp is used.	
ch spring and	The cool, tranquil spring is represented by two flutes, which play a legato motive using tones which lie close together.	
to discover by he movement and iver.	More string and woodwind instruments are added. The dynamic level grows from *p* (soft) to *f* (loud).	
e notation. Sing the notation.		

Musical Experiences	Musi
Develop an understanding of the following:	
key signature (mode)	The theme is in E mi
time signature	The time signature i
movement of tones used	The tones move stepw
While listening, design the melodic contour with the right arm in the air.	The melody ascends f
Listen to the theme to discover how the movement of the water is conveyed.	A rippling accompani
What instruments are heard?	Violins and oboes pl
Listen to the entire river theme to hear the dynamics and to hear how the composer increased the intensity.	The volume grows to
	The middle section o action, in it.
	The rippling accompa
	The theme is repeate
Listen to the river theme as it is played the next time in the music, and compare it with the first time it is heard.	The theme is played heard; however, it i music which grows lo
Listen to the river theme the last time it is played, and compare it with the other times it is played.	The theme is in E ma are sharped. The mu

	Musical Discoveries
g:	
	The theme is in E minor. The time signature is $\frac{6}{8}$. The tones move stepwise, for the most part.
our with the	The melody ascends from B to C, then descends to E.
movement of	A rippling accompaniment is heard constantly.
	Violins and oboes play the melody.
the dynamics he intensity.	The volume grows to ff (very loud).
	The middle section of the theme has more movement, or action, in it.
	The rippling accompaniment is still heard.
	The theme is repeated again and the G is sharped.
d the next time rst time it is	The theme is played as it was the first time it was heard; however, it is preceded by an uneven rhythm and music which grows louder and becomes more agitated.
it is played, s played.	The theme is in E major because both the G and the C are sharped. The music is very majestic.

Musical Experiences	Mus
Another day - - -	
Listen to each of the landscapes and events portrayed in the music, one at a time:	
Follow the notation for each theme as the music is played.	
Use the instrument charts as children identify them.	
The hunter's horns in the forest	
Instruments	Horns and woodwind
Style	They play a "hunti
	The rippling accom
Dynamics	The music is very
Movement of the tones of the theme	The tones move by
The peasant wedding celebration	
Instruments	Clarinets and viol accompaniment.
Style	The music is in a persistently drivi steps.
Mood	The music is livel

	Musical Discoveries
vents portrayed	
the music is played.	
en identify them.	
	Horns and woodwinds are heard.
	They play a "hunting fanfare."
	The rippling accompaniment is still heard.
	The music is very loud and gradually becomes very soft.
me	The tones move by skips, up and down.
	Clarinets and violins play, supported by a staccato accompaniment.
	The music is in a country folk dance style with a persistently driving, steady beat to indicate heavy steps.
	The music is lively, gay, and happy.

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Musical Experiences	Musi
The wood and water nymphs	
Instruments	Muted violins are he figure. Both play muted violins -- flutes -- --
Mood	The music is calm a soft, then soft.
St. John's Rapids	
Instruments	Brass instruments pl
Mood	The music is very in
The Fortress of Vysehrad	
Instruments	Brass and woodwind
Style	The music is played
Mood	It is very stately
Listen for the climax in the music and discover the musical means by which the composer created it.	The climax occurs a The music is very b very loud and force
Listen to hear how the tension of the climax is released.	The river flows on many bridges as the ing it "disappear." ends with two chord

Some children may wish to listen to the music through the use of a listening guide guide at a listening station.

See EM (6) p. 98 for the preface to the work that Smetana wrote when he had finish

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Muted violins are heard, with flutes playing a rippling figure. Both play in a high register.

muted violins -- shimmering water
flutes -- rippling water
-- sprites flitting playfully

The music is calm and peaceful and is soft, then very soft, then soft.

Brass instruments play with rippling strings.

The music is very intense and loud.

Brass and woodwind instruments are heard.

The music is played in chorale style.

It is very stately and majestic.

scover the
ed it.

The climax occurs as the river flows past the fortress. The music is very broad, stately, and majestic, and very loud and forceful.

lmax is released.

The river flows on through the city of Prague under many bridges as the listener stands on a bridge watching it "disappear." The music becomes very soft and ends with two chords, the V_7 and I.

usic through the use of a listening guide. A small group might use the

ork that Smetana wrote when he had finished writing the score.

THE BALLET

Because the ballet as a performing art involves choreography and the use of scenery and costumes as visual aspects, it is extremely important that children have the opportunity to attend live performances and view films, when possible.

Prior to hearing the music for The Firebird, a ballet suite composed by Igor Stravinsky, children might look at a variety of pictures depicting scenes from the ballet, since the scenery and costumes as well as the choreography enhance the music.

Read the story to the children so that they will become familiar with the plot and the interaction of characters in the development of the plot.

Make a list of the events in the story on a chart.

As children listen to the music, they might try to discover which event is taking place. Discovery will be based upon the melody, the dynamics, and the timbre of instruments. Let the children unlock the story through the music with a minimum of help.

Review the events in the story from the chart--

Ivan Tsarevitch is on a hunting trip and wanders into an enchanted garden.

Ivan sees the firebird, capturing her but then letting her go free.

The firebird gives him a magic golden feather for setting her free.

As the sun rises, t
castle and dance ar
golden apples as th

Ivan learns from th
people who come to

Ivan goes to the ca
Kastchei and his su

Kastchei tries to c
protected by the go

The firebird comes
dancing until they

The firebird tells
source of Kastchei'
power.

Ivan smashes the eg
and the princesses

Ivan and the princ
married.

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nvolves
costumes as
t that children
ormances and

ird, a ballet
ren might look
s from the ballet,
s the choreography

t they will
interaction
he plot.

y on a chart.

might try to
Discovery
namics, and
hildren unlock
nimum of help.

chart--

wanders into an

t then letting

ather for setting

As the sun rises, thirteen princesses come from a castle and dance around a silver tree, playing with golden apples as they dance.

Ivan learns from the dancers that King Kastchei turns people who come to the castle into stone.

Ivan goes to the castle, opens the gates, and sees Kastchei and his subjects marching toward him.

Kastchei tries to cast a spell on Ivan, but Ivan is protected by the golden feather from the firebird.

The firebird comes and keeps Kastchei and his army dancing until they become exhausted.

The firebird tells Ivan that if he smashes an egg, the source of Kastchei's power, Kastchei will lose his power.

Ivan smashes the egg, Kastchei and his army are killed, and the princesses and knights are freed.

Ivan and the princess with whom he is in love are married.

Musical Experiences	Mus
Another day - - -	
Listen to the introduction to The Firebird to discover the mood.	The introduction is
Listen to the "Dance of the Firebird" to discover the mood and how the shimmering effect of the feathers is conveyed.	The music is full o ment of the bird.
	The harp plays the ing effect.
Listen to the music to discover how the movement of the bird is conveyed.	The violin and oboe
	Flutes play wisps o often very high or
	Violins are muted a melody is interwove
	The flute plays a w broken chords of th
Listen to the "Dance of the Princesses," and try to visualize their movement based upon the melodic contour, the rhythm, and the tempo of the music.	The music is played sometimes not.
	The oboe, French ho prominently.
	The dance is very c

	Musical Discoveries
rd to discover	The introduction is eerie and mysterious.
discover the feathers is	The music is full of surprises in depicting the movement of the bird.
	The harp plays the glissandos which produce a shimmering effect.
ovement of the	The violin and oboe play a smooth, graceful tune.
	Flutes play wisps of short chromatic tunes which are often very high or swoop up and down.
	Violins are muted and play very high chords as a flute melody is interwoven.
	The flute plays a wistful melody accompanied by the broken chords of the harp.
and try to elodic contour,	The music is played legato by strings, sometimes muted, sometimes not.
	The oboe, French horn, cello, and clarinet are heard prominently.
	The dance is very calm most of the time.

Musical Experiences	Mus
Another day - - -	
Listen to the "Infernal Dance of King Kastchei" to discover the mood.	The music is weird,
List the descriptive words which are new on a chart, and refer to the chart for words already listed which help describe the music.	
Listen to the music to discover which elements create this terrifying dance.	The rhythm is uneven The tempo increases. The music is very lo Chord tones produce are loud. The melody sweeps up The timbre of certai Strings and woodw Brasses blare and The xylophone is Sweeping effects harp and piano
Another day (or with part of the class) - - -	
Develop creative movement for "The Infernal Dance of King Kastchei."	Bodily movement can melody; rhythmic pat of chords; like and dynamics; intensity;
Another day (or with part of the class) - - -	
Make a "sound collage," using percussion instruments to accompany the dance.	Percussion instrumen --can be played to c accents, and intensi

	Musical Discoveries
stchei" to	The music is weird, grotesque, eerie, and wild.
new on a chart, *ady listed which*	
ements create	The rhythm is uneven and very heavily accented. The tempo increases. The music is very loud. Chord tones produce ugly, clashing sounds; and chords are loud. The melody sweeps up and down. The timbre of certain instruments creates the mood: Strings and woodwinds seem to squeal. Brasses blare and whine. The xylophone is played loudly. Sweeping effects are achieved by glissandos on the harp and piano.
- - -	
nal Dance of	Bodily movement can interpret the direction of the melody; rhythmic patterns; tempo; the quality of sound of chords; like and unlike phrases, or themes; dynamics; intensity; and timbre of instruments.
- - -	
instruments	Percussion instruments--particularly a variety of drums --can be played to create the rhythmic patterns, accents, and intensity conveyed by the music.

Musical Experiences	Mus
Another day - - -	
Listen to the "Berceuse" to discover the mood.	The music is quiet, of sound.
Listen to the music to discover which elements create the mood.	The tones of the me music beginning on but it descends gra The four-tone ostin rocking effect. The music is quiet, harp add contrast
Listen to the "Finale" to discover the events which take place and how the music portrays the vanishing Kastchei and his army.	Ivan and the prince and his army die an The closing chor moves up a half B to C to C# - (change abruptly.
Another day - - -	
Move to the "Dance of the Firebird" to develop movements appropriate to the music.	The graceful moveme of her feathers, an can follow the cont patterns, the dynam by the harp. Choreography is the which is based upon tempo, intensity, d

	Musical Discoveries
e mood.	The music is quiet, but occasionally there are bursts of sound.
lements create	The tones of the melody lie close together with the music beginning on a low pitch. Sometimes it is high, but it descends gradually.
	The four-tone ostinato in the accompaniment conveys a rocking effect.
	The music is quiet, but the bursts of sound by the harp add contrast (glissandos, chords, single tones).
events which take nishing Kastchei	Ivan and the princesses are rescued, and King Kastchei and his army die and vanish.
	The closing chords contain tones each of which moves up a half step to form the next chord-- B to C to C# - (F) - C# to C to B. The dynamics change abruptly.
develop movements	The graceful movement of the firebird, the fluttering of her feathers, and the movement of her body in space can follow the contour of the melody, the rhythmic patterns, the dynamics and the special effects created by the harp.
	Choreography is the movement of the body in space which is based upon melodic contour, rhythmic patterns, tempo, intensity, dynamics, and timbre.

Children may enjoy creating in paint or chalk their impressions of and comparisons between the "Dance of the Firebird" or the "Berceuse" and "The Infernal Dance of King Kastchei." A large mural might develop from an art activity.

Encourage children to read books about the ballet and famous dancers, past and present, and to collect pictures of scenes from the ballet and those of dancers.

Encourage children to attend live performances with their parents and to take a field trip as a class to see the American Ballet Theatre, the New York City Ballet, the Alvin Ailey Dance Theatre, or the National Ballet--at Wolf Trap or the Kennedy Center.

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OPERA

Opera as a musical form and as one of the performing arts should be viewed by children in attendance at a live performance or through the presentation of a film. Children who have seen an opera can help others become interested through telling of their experiences. A study of an appropriate opera, or excerpts from one, will lead to the discovery of the interdependence of all of the elements necessary in a production.

soloists	- Each portrays a character in the "musical story" through singing and dramatization.
chorus	- Members sing and dramatize the "musical story" through emphasizing ideas or reiterating dialogue.
orchestra (conductor)	- Under the direction of the conductor, the opera orchestra plays the overture or prelude, introductions, and interludes; accompanies soloists and the chorus; and restates musical selections.

scenery
props
costumes

Children should become familiar with the following terms:

overture
prelude
aria
recitative
chorus
accompaniment
solo
duet
trio
quartet
libretto

Help, Help! The
Menotti, should a
ting, an elementa
of the school; an
should read the s
cast of character

The characters

Madame Euterpo
Emily - studen
Dr. Stone - de
Tony - bus dri
Miss Newkirk -
Dr. Turtlespit
Mr. Lavender-G
Timothy - cust

The story: A rad
has been invaded
Globolinks. It i
by a Globolink, w
will turn into a
is effective agai
however, said to

A group of childr
are attacked by t
is the sound of t
with her violin,

Dr. Stone, the de
now long-overdue
teacher, Madame E
none of the child
vacation to pract
dren won't work,
wants to quit. D

performing
ndance at a
ion of a film.
others become
iences. A
s from one,
pendence of
tion.

acter in the
ugh singing

matize the
ugh emphasiz-
ting dialogue.

of the conductor,
plays the over-
roductions, and
ies soloists and
ates musical

following terms:

Help, Help! The Globolinks, a new opera by Gian Carlo Menotti, should appeal to children because of the setting, an elementary school; the characters, the staff of the school; and the plot and action. Children should read the story and become familiar with the cast of characters.

The characters:

Madame Euterpova - music teacher
Emily - student
Dr. Stone - dean
Tony - bus driver
Miss Newkirk - math teacher
Dr. Turtlespit - science teacher
Mr. Lavender-Gas - English teacher
Timothy - custodian

The story: A radio broadcast announces that the earth has been invaded by dangerous creatures called Globolinks. It is said that a human being, if touched by a Globolink, will lose his ability to speak and will turn into a Globolink within 24 hours. No weapon is effective against these strange invaders. They are, however, said to be allergic to music!

A group of children returning to school from vacation are attacked by the Globolinks, and their only defense is the sound of the bus's klaxon. Emily, armed only with her violin, runs off to the forest to find help.

Dr. Stone, the dean, is waiting in his office for the now long-overdue bus carrying the children. The music teacher, Madame Euterpova, bursts in to complain that none of the children took instruments home during the vacation to practice. She feels that since the children won't work, she is not effective as a teacher and wants to quit. Dr. Stone becomes angry and drives her out of his office. He decides to lie down and rest; he has the radio on but doesn't hear about the Globolink invasion. While he is asleep, several Globolinks enter his office and one touches him, causing him to awaken in terror. Dr. Stone tries to summon the teachers to explain what has happened but finds he can only make strange sounds. Madame Euterpova marshals the forces of a "musical" army, and they go off in search of the lost children. After a tearful reunion, Dr. Stone goes off in search of Emily who is now alone in the woods.

Emily wanders along playing her violin and hoping that help will come. Exhausted, she falls asleep and thus provides the right moment for a Globolink to come and break her violin. Now defenseless, Emily fortunately is discovered by Dr. Stone. She collapses when she realizes that Dr. Stone has been touched by a Globolink and is slowly turning into one.

Madame Euterpova and the children arrive and drive away the Globolinks; but Dr. Stone is no longer able to stay with the human beings, because he is now a Globolink and must go away with them.

As children listen to the selection, help them to be alert to:

- the dialogue as it is sung
- unusual harmonies
- unusual instrumental sounds
- electronic sounds
- mood and changes in the mood

Help children identify the use of:

aria recitative
chorus orchestra
soloist (s)

Add these words to their music vocabulary list.

NOTE: Additional

Help, Help! The G
Dean, published by

A SUITE...A suite
or a collection.
"collection" of co
theme or, often, a

As children listen
help them develop
which pervades eac
work.

Ferde Grofé wrote
children in their
create a group of

Who lived along

Where is the so

What are some o
course?

What famous eve
along the way?

What stories ha
the river?

As children listen

"Father of Water

Help them ----

to identify
and instrume

down and rest; he
t the Globolink
Globolinks enter
g him to awaken in
teachers to explain
y make strange
forces of a
rch of the lost
. Stone goes off
the woods.

and hoping that
asleep and thus
ink to come and
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nger able to stay
ow a Globolink

elp them to be

ry list.

NOTE: Additional resource

Help, Help! The Globolinks (a book adapted by Leigh Dean, published by McGraw-Hill, 1970)

A SUITE...A suite is a group of things forming a unit or a collection. A musical suite, therefore, is a "collection" of compositions contributing to a common theme or, often, a story.

As children listen to the selections from a suite, help them develop an understanding of the common thread which pervades each of the selections of the larger work.

Ferde Grofé wrote the Mississippi Suite. Guide children in their thinking about how a composer might create a group of compositions about this river.

Who lived along the river many years ago?

Where is the source of this mighty river?

What are some of the cities and towns along its course?

What famous events take place in any of the cities along the way?

What stories have been written about life along the river?

As children listen to:

"Father of Waters"

Help them ----

to identify the theme of the river, its mood, and instrumentation used to follow the theme in notation

to discover the pentatonic scale in the theme and the reason for its use

"Huckleberry Finn"

Read an abridged version of the story to the class so that they may become familiar with Mark Twain's famous character.

Help them ----

to relate the mood of the selection to the character of the boy

to relate the contour of the melody and the uneven, jaunty rhythm to the character of the boy

to relate the timbre of the instruments used to the character of the boy

"Creole Days"

Learn about the Creole people and their origin.

Help children ----

to discover the mood of the selection

to follow the theme in notation

to compare the rhythm and mood of the selection with those of "Huckleberry Finn"

"Mardi Gras"

Learn about the celebration of Mardi Gras.

Help children -

to discover

to discover
the mood

to follow th

After children hav
them see the relat
name Grofé gave th

Help children plan
for a suite:

a topic

names of select

how they think

its melody
rhythm
harmony
form
tempo
timbre
dynamics

For the names of o
Listening Resource

n the theme and

to the class so
rk Twain's

n to the charac-

y and the uneven,
the boy

ments used to the

ir origin.

ion

the selection

ras.

Help children ----

to discover the mood of the selection

to discover the elements which help create the mood

to follow the themes in notation

After children have listened to the entire suite, help them see the relationship of each selection to the name Grofé gave the entire work.

Help children plan their own ideas that could be used for a suite:

a topic

names of selections

how they think the music might sound:

its melody
    rhythm
    harmony
    form
    tempo
    timbre
    dynamics

For the names of other suites, refer to the section Listening Resources for Forms of Music (p. 80).

SUITES OF THE BAROQUE PERIOD

Invite a pianist to perform one of the suites by Johann Sebastian Bach so that children may hear the variety of ancient dances used to form one of the suites and also dances of contrasting moods, meters, rhythmic patterns, and tempo. Children might also become aware of the origin of these instrumental dance forms.

Listen to:

"Sarabande" from Suite for Strings - Corelli
"Gigue" from Suite for Strings - Corelli
"Badinerie" from Suite No. 2 in B minor - Bach
"Minuet" from Suite No. 2 in B minor - Bach

"Sarabande"

Listen to the dance to discover the mood.

Hum the melody with the recordings.

Follow the notation for the theme on a chart.

Design the contour of the melody with the arm in the air.

"Gigue"

Listen to the dance to discover the mood.

Compare the mood of the "Gigue" with that of the "Sarabande."

Follow the notation for the theme on a chart.

Compare the rhythmic feel of the "Gigue" (uneven) with that of the "Sarabande" (even).

Compare the te
that of the "S

Listen to disc
plays both dan

"Badinerie"

Listen to the mus

Follow the notati

Clap the rhyth
while followin

Play the melod
hear the rhyth

Listen for the in
above the string

Stress that the "
movement as are t

"Minuet"

Listen to the dan

Follow the notati
played, noticing
for trills.

Discover the form
sections and the

Compare the mood
with the "Badiner

suites by Johann
r the variety of
suites and also
ythmic patterns,
aware of the
s.

Corelli
elli
nor - Bach
- Bach

mood.

a chart.

h the arm in the

mood.

ith that of the

a chart.

"Gigue" (uneven)
n).

Compare the tempo of the "Gigue" (fast) with that of the "Sarabande" (slow, stately).

Listen to discover which family of instruments plays both dances.

"Badinerie"

Listen to the music to discover the mood.

Follow the notation on a chart.

Clap the rhythmic patterns (melodic rhythm) while following the notation.

Play the melodic rhythm on the wood block to hear the rhythmic patterns.

Listen for the instrument which plays the melody above the string family.

Stress that the "Badinerie" is not really a dance movement as are the "Sarabande" and "Gigue."

"Minuet"

Listen to the dance to discover the mood.

Follow the notation for the "Minuet" as it is played, noticing the grace notes and indications for trills.

Discover the form, and listen for each of the two sections and the repetition of each.

Compare the mood and rhythmic feel of the "Minuet" with the "Badinerie" and "Gigue."

Listen to discover which instrument plays the melody and which family of instruments supports the solo instrument.

Some children may wish to study the origin and development of dances from early times to the present.

Objective: To help the student listen to a fugue and hear the exposition of the voice and how it is developed

Musical Experiences

Listen to the Little Fugue in G minor by Bach (AIM (6) Vol. 1).

Prior to an experience of this type, it will be helpful for children to sing a variety of rounds in three or more parts.

Divide the class into three groups and sing Ifca's Castle (EM (5) p. 18) in three parts.

Help children listen for the entrance of each melodic line and follow each of the three lines through to completion. Tape their singing so they may hear each voice part.

Help children make a diagram or musical score to follow each of the three parts.

Part 1 ______________________________

Part 2 ______________________________

Part 3 ______________________________

Sing Ifca's Castle in four parts, following each voice part or melodic line.

Children will be listening for a single melody rather than a melody supported by chords (harmony).

Concept: A composit
which is s
registers
melodically
called a f

Music

Each voice part ente

Part 1 is first,

Part 1 finishes fi
Part 3 finishes la

Each part makes its

Each voice part is i

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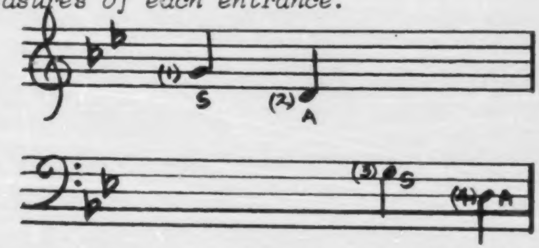
a fugue and ice and how	Concept: A composition may be based upon a theme which is stated several times in different registers and then expanded, or developed, melodically and rhythmically into a form called a fugue.
	Musical Discoveries
Bach (AIM (6)	
t will be *of rounds*	
sing Ifca's	Each voice part enters at a different time.
	Part 1 is first, followed by Part 2, and then Part 3.
of each melodic s through to y may hear each	Part 1 finishes first; Part 2 finishes next; and Part 3 finishes last.
	Each part makes its way independently.
l score to	
ng each voice	Each voice part is identical.
elody rather y).	

Musical Experiences	Mus
Develop an understanding of the terms fugue ("fuga," flight of voices) and polyphony (two or more independent melodies or voices).	Fugue--"fuga," fligh Polyphony--two or mo
Add these words to the chart of musical terms for the classroom or music center.	
Discuss the term canon. A round is really a canon. Each subsequent voice follows in exact repetition of the first voice.	Canon--music for tw which each voice is voice
Listen several times to the subject of the Little Fugue in G minor.	
Hum the melody with the recording.	
Hum the melody from the notation on a theme chart as the teacher plays it on the piano.	
Determine the key in which the subject is written.	The subject is in th
Listen to the subject, and design the contour of the melody in the air with the right arm.	The melody is angula
Analyze the movement of the melody for the intervals between the tones.	The first three tone
Listen to the subject again, following the notation; then listen to how it is answered (the next entrance). Follow the notation for the answer in D minor, and hum it as the music is played.	The answer is four t
Listen to the answer; but this time, concentrate on the countersubject (Theme 2). *Listen many times to the countersubject until it is easy to identify its entrance and to follow it.*	The countersubject i accompaniment to the lishes the subject. used.

	Musical Discoveries
fugue ("fuga," r more inde-	Fugue--"fuga," flight
	Polyphony--two or more independent melodies or voices
l terms for	
ally a canon. repetition	Canon--music for two or more voices, or parts, in which each voice is an exact repetition of the first voice
e Little Fugue	
me chart as	
written.	The subject is in the key of G minor.
tour of the	The melody is angular.
e intervals	The first three tones are those of the G minor chord.
e notation; xt entrance). inor, and hum	The answer is four tones lower in the key of D minor.
entrate on	The countersubject is the second theme; it is an accompaniment to the subject in D minor. It embellishes the subject. Many sixteenth notes (♬) are used.
t until it is *ollow it.*	

Musical Experiences	Mus
Listen for the next entrance of the subject, and identify whether it is lower or higher than the second entrance.	The subject enters minor, but an octav and five tones belo
Listen for the answer to the subject, and identify whether it is lower or higher than the previous entrance.	The answer enters c minor, four tones b
Place the first tone of each entrance of the subject and answer on the staff, and play the first two measures of each entrance. 	The subject and ans G; then D, a fou then D, a fourth There are four voic
Listen to the entire exposition, identifying each entrance of the subject and answer.	
Establish the meaning of subject as the single melody or theme that will be expanded later.	Subject--the melody expanded after the
Establish the meaning of answer as the theme played in a different key (D minor) after each statement of the subject in G minor.	Answer--the theme p statement of the su
Establish the meaning of countersubject as the new material which accompanies the subject.	Countersubject--the accompaniment to th
Establish the meaning of exposition as the statement of the subject (theme) and answer, forming the four voices.	Exposition--the sta answer to form the

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	Musical Discoveries
bject, and identify second entrance.	The subject enters on a lower pitch. It is now in G minor, but an octave below its original statement and five tones below the second statement.
and identify previous entrance.	The answer enters on a lower pitch. It is now in D minor, four tones below the previous statement.
ce of the subject he first two	
	The subject and answer entrances are: G; then D, a fourth below; then G, a fifth below; then D, a fourth below.
	There are four voices in this fugue.
ifying each	
the single ed later.	Subject--the melody or theme that is developed or expanded after the Exposition
he theme played each statement	Answer--the theme played in D minor following each statement of the subject (theme) in G minor
ject as the new ct.	Countersubject--the new material which serves as an accompaniment to the subject
as the statement forming the four	Exposition--the statement of the subject (theme) and answer to form the four voices

Musical Experiences	M
Another day - - -	
Listen to the entire exposition twice, and follow the entrance of each subject and answer. Follow each entrance on the chart.	There are four en answer: Subject - G Answer - D Subject - G Answer - D
Follow each entrance on the musical score.	This is a four-vo
Listen to the exposition to hear the entrance of the countersubject. Follow the movement of the countersubject or Theme 2, aurally. *The ability to follow the countersubject will develop gradually.*	The countersubjec The answer in The subject in The answer in
Listen to the Development section in its entirety several times to become acquainted with the music and with the way Bach used Theme 1 (subject and answer) and Theme 2 (countersubject). This section is very involved, and it will take many exposures to the music in order to hear how the two themes are used.	The Development s the composer to u countersubject) i
Another day - - -	
Listen to the first episode in the Development section to hear the use of figure and sequence.	A four-note figur sequence.
Listen for the fragments of Theme 1 (subject/answer). This will require extended and rather tedious	Subject (fragm Subject with c Episode--short violi

s	Musical Discoveries
, and follow the	There are four entrances of the theme or subject/answer: Subject - G minor Answer - D minor Subject - G minor Answer - D minor
score.	This is a four-voice fugue.
ntrance of the f the counter- *bject will*	The countersubject is heard with: The answer in D minor The subject in G minor The answer in D minor
ts entirety h the music and t and answer)	The Development section provides an opportunity for the composer to use the themes (subject/answer, countersubject) in different ways.
it will take r to hear how	
elopment section .	A four-note figure is played by the violins in a sequence.
ubject/answer).	Subject (fragment)--first measure Subject with countersubject--G minor
er tedious	Episode--short melody tossed back and forth violins and woodwinds

Musical Experiences	Mu
listening. Not all children should be required to do this type of listening. Here is an opportunity to individualize a musical experience.	Subject with cou Episode--a three by viol Subject with cou Episode--four-no Subject with cou Episode--strings
Another day - - -	
Listen to the recapitulation which presents the subject and countersubject briefly in G minor.	The subject is play The countersubject
Establish the meaning of recapitulation as the return of the theme or subject in its original form.	The recapitulation (subject and counte
Listen to the last chord in the cadence to identify whether it is in the major or the minor mode.	The last chord is a
Another day - - -	
Listen to the entire composition and follow the form on the chart.	
Listen to the music to identify instruments used in the exposition, development, and recapitulation.	Resources:
Use the pictures of the instruments so that children can relate the aural concept to the visual concept.	Pumpkineater's Litt Fugue and Chorale o
Visit a church and have the organist play the Little Fugue in G minor on the organ. Compare the music played on the organ with the orchestral transcription.	Fugue in G Major ("J

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mode.

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visual concept.

ay the Little
the music
l transcription.

Musical Discoveries

Subject with countersubject--played in major
Episode--a three-toned figure played in sequence
by violins and woodwinds
Subject with countersubject--played in major
Episode--four-note figure played in sequence
Subject with countersubject--played in minor
Episode--strings and woodwinds echoing each other

The subject is played in G minor in the recapitulation.

The countersubject is heard with the subject.

The recapitulation is the last section, and the themes (subject and countersubject) are restated.

The last chord is a major chord.

Resources:

Pumpkineater's Little Fugue (McBride) BOL #65

Fugue and Chorale on Yankee Doodle (Thomson) BOL #65

Fugue in G Major ("Jig") (Bach) MMYO (6)

STUDENTS DEVELOP CONCEPTS OF EXPRESSIVE QU

Through SINGING, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- harmonic texture
- tempo
- dynamics
- repetition and contrast
- marks of expression

Through RHYTHMIC MOVEMENT, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- tempo
- dynamics
- climax
- repetition and contrast
- variation

Through PLAYING instruments, students develop concepts of expressive quality conveyed by:

- melodic range and contour
- rhythmic patterns
- harmonic texture
- tempo
- dynamics
- timbre
- climax
- repetition and contrast
- variation
- marks of expression

Through LISTENI
expressive qual

- melodic ra
- rhythmic p
- harmonic t
- tempo
- repetition
- timbre
- climax
- dynamics
- orchestral
- variation

Through CREATIN
expressive qual

- melodic ra
- rhythmic p
- harmonic t
- repetition
- variation
- tempo
- dynamics
- timbre
- climax
- instrument

Through READING
expressive qual

- abstractio
  dynamic
- words whic

STUDENTS DEVELOP CONCEPTS OF EXPRESSIVE QUALITY

oncepts of expressive

Through LISTENING, students develop concepts of expressive quality conveyed by:

melodic range and contour
rhythmic patterns
harmonic texture
tempo
repetition and contrast
timbre
climax
dynamics
orchestral texture
variation

develop concepts of

Through CREATING, students develop concepts of expressive quality conveyed by:

melodic range and contour
rhythmic patterns
harmonic texture
repetition and contrast
variation
tempo
dynamics
timbre
climax
instrumental texture

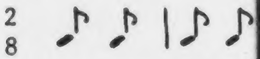
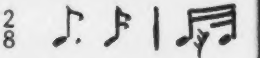
s develop concepts

Through READING, students develop concepts of expressive quality conveyed by:

abstractions (symbols) which represent tempo,
   dynamics, and style of playing
words which indicate tempo and mood

Objective: To help students recognize the variety of moods which may be experienced in music and the means by which a composer conveys a mood	Concept: Music may moods.
Musical Experiences	**Mus**
Listen to the "Pines of the Villa Borghese" from the Pines of Rome, Respighi (AIM (4), Vol. 1) to discover the mood.	The music is lively, ful, and exciting.
Listen to discover what musical means the composer uses to convey the mood. Is the music fast or slow?	The tempo is very fa progresses.
The teacher may help students develop an understanding of the musical terms the composer used to indicate the tempo.	The composer uses mu vivace--vivaciou allegretto vivace piu vivo--more li
Clap the steady beat with the recording. Are the tones long or short?	The beats are close The tones are short.
The teacher may have class members play the duration of notes on rhythm instruments.	The time signature i There are two beats
eighth notes	An eighth note (♪
sixteenth notes	There are two sixtee
thirty-second notes	There are four thirt
Is the rhythm even or uneven?	The overall effect i

the variety of ced in music mposer conveys	Concept: Music may convey a variety of contrasting moods.
	Musical Discoveries
ese" from the l) to discover	The music is lively, gay, cheerful, boisterous, playful, and exciting.
he composer fast or slow?	The tempo is very fast and becomes faster as the music progresses.
p an under- mposer used	The composer uses musical terms to indicate the tempo. vivace--vivaciously allegretto vivace--very lively and vivaciously piu vivo--more lively
. Are the	The beats are close together since the tempo is fast.
	The tones are short.
lay the nts.	The time signature is $\frac{2}{8}$.
	There are two beats in a measure.
	An eighth note (♪) gets one beat.
	There are two sixteenth notes in a beat.(♬)
	There are four thirty-second notes in a beat.(♬♬)
	The overall effect is one of uneven rhythms.

Musical Experiences	Musi
Play the uneven rhythm pattern with Theme 1 on a woodblock as a class member plays the steady beat.	The steady beat may 
Many of the rhythms in notation are too complicated for children to derive much understanding from looking at them.	The uneven pattern m 
Listen to identify the themes.	
Are the themes long or short?	The themes are very s
How many themes are there?	There are seven theme
Is one theme played immediately following another?	There are interludes
Children may hold up cards with the themes numbered when their theme is heard.	
	Theme:
Since this music represents children's games in the park of the Villa Borghese, students might suggest a game which would be appropriate for each theme. The themes are too short and too fast to move to.	1 - skipping aroun 2 - soldiers gallo 3 - skipping in a 4 - skipping freel 5 - circle game 6 - marching toy s 7 - running wildly
Listen for instruments which convey the feeling of small children engaged in vigorous action while at play.	
Children may explore the piano to create:	
arpeggios - broken chords	The harp plays arpegg to indicate running.
glissandos - sliding the finger over the white keys	

1 on a wood-
beat.

o complicated
ing from look-

ing another?

s numbered

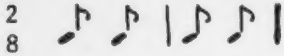
mes in the
t suggest a
theme. The
to.

eeling of
while at play.

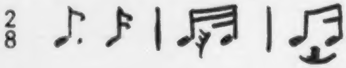
e white keys

Musical Discoveries

The steady beat may be written:



The uneven pattern may be written:



The themes are very short.

There are seven themes.

There are interludes between some of the themes.

Theme:

1 - skipping around playing tag
2 - soldiers galloping on horses; horses loping along
3 - skipping in a circle
4 - skipping freely through the woods
5 - circle game
6 - marching toy soldiers
7 - running wildly, dodging trees, hiding

The harp plays arpeggios and glissandos up and down to indicate running.

Musical Experiences	Music
trills - alternating between two notes rapidly	The piccolo and flute imitating children's
tremolos - two notes on chords played alternately at a rapid speed	Trills on high tones imitate children talk
	Tremolos are played o and piano.
	Clashing dissonant ch woodwind instruments.
	Ringing sounds are ma finger cymbals, and c
	Muted trumpets play h
	Staccato (detached, c instruments.
	Stringed instruments
Listen to the "Pines of the Janiculum" from The Pines of Rome (Respighi) (EM (4), Ⓡ 11).	The music is calm, pe
Is the music fast or slow?	The music is slow.
Is the music smooth or uneven?	The music is smooth.
Which instrument plays the melody?	The clarinet plays the
Listen for instruments which convey the mood.	The clarinet plays a
The music conveys the mood which prevails on one of the seven hills of Rome.	The slow arpeggio play of peace.

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	Musical Discoveries
rapidly	The piccolo and flute play high, shrill sounds imitating children's high-pitched, excited voices.
alternately	
	Trills on high tones by woodwinds, piano, and strings imitate children talking.
	Tremolos are played on woodwinds, strings, celeste, and piano.
	Clashing dissonant chords are sounded by brass and woodwind instruments.
	Ringing sounds are made by triangle, orchestra bells, finger cymbals, and celeste.
	Muted trumpets play high pitches.
	Staccato (detached, crisp) sounds comes from brass instruments.
	Stringed instruments play whirling tunes.
om The Pines	
	The music is calm, peaceful, and smooth.
	The music is slow.
	The music is smooth.
	The clarinet plays the melody.
ood.	The clarinet plays a peaceful melody in the high register.
lls on one	The slow arpeggio played by the harp conveys a feeling of peace.

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MUSICAL DISCOVERIES

Compare the mood of "The Pines of the Villa Borghese" with that of "The Pines of students may compare the two selections in terms of mood and the musical means by mood.

• "The Pines of the Villa Borghese"	• "The Pines of the J
is very fast, lively, gay, cheerful, flightly, boisterous, playful, and exciting.	is calm, slow, peac
is composed of uneven, complicated rhythm patterns which are very fast.	is composed of simpl
has short melodies and many fragmented melodic figures pitched in a very high register.	has a short, simple melody and is playe
has seven short themes.	has one continuous
has clashing chords.	has very little harm
has many colorful sounds of children at play, created by the instrumental color of high woodwinds and brasses.	has the color of a trees created by mu

Musical Experiences	Mus
Listen to Syrinx, Debussy (EM (4), Ⓡ 10) to discover the mood.	The music is peacef solitude.
What creates the feeling of solitude?	The use of a single feeling of solitude.
Does the flute play a melody with clearly defined phrases?	Most of the phrases plays a wandering, lot of thoughts com response from a fou

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lla Borghese" with that of "The Pines of the Janiculum." Through discussion,
in terms of mood and the musical means by which the composer achieves the

	"The Pines of the Janiculum"
ghtly, boisterous,	is calm, slow, peaceful, smooth, tranquil.
m patterns which	is composed of simple rhythm patterns.
elodic figures	has a short, simple melodic line with skips in the melody and is played in a high register.
	has one continuous short melody.
	has very little harmonic feeling.
play, created nds and brasses.	has the color of a sunset and a peaceful hillside of trees created by muted strings, harp, and clarinet.

	Musical Discoveries
) to discover	The music is peaceful and gives one a feeling of solitude.
	The use of a single instrument, the flute, creates a feeling of solitude.
defined	Most of the phrases are easy to hear. "The flute plays a wandering, rambling tune that sounds like a lot of thoughts coming from a rambling mind." (A response from a fourth grader!)

Musical Experiences	Mu
Listen to *Slavonic Dance in C minor*, Op. 46, No. 7, Dvorak, (AIM (4), Vol. 2) to decide the mood. Listen to discover whether the same degree of feeling persists throughout the entire selection.	The music is happy, colorful. The over Sometimes the mood the music is soft o of gaiety when the accented.
The teacher may develop the musical terms used in the score to indicate the sudden change of mood. pp - *pianissimo* - very soft ff - *fortissimo* - very loud > - accent mark sfz - *sforzando* - suddenly loud *poco rit*. - slow down a little	
Students raise hands to identify the places where these terms might be indicated in the music as they listen.	
Listen again to identify how many themes there are in the music.	There are three the

	Musical Discoveries
. 46, No. 7, mood.	The music is happy, vivacious, boisterous, and colorful. The overall feeling is one of gaiety. Sometimes the mood is not felt as strongly because the music is soft or slow. There are sudden bursts of gaiety when the music is suddenly very loud or accented.
degree of feel- election.	
ms used in the mood.	
aces where these they listen.	
there are in	There are three themes.

Musical Experiences	
Listen to one theme at a time to analyze the dynamics and tempi.	Theme 1 begins a at the end of ea Theme 2 is very repeated. Theme 1 returns Theme 3 is playe Theme 1 is heard Theme 2 is repea Theme 3 is heard A coda follows w Counter-melodies repeated add exc

Compare the mood of Syrinx with the Slavonic Dance in C minor.

. Syrinx	. Slavonic Dance i
is peaceful and conveys a feeling of solitude.	is boisterous, h
is played at a leisurely tempo.	has sudden burst retards.
is played at a soft dynamic level.	has sudden burst soft passages.
has a melody played by a single flute.	is played by a l
has a melody that seems to wander or "ramble on."	has clear-cut th some of the them

s	Musical Discoveries
yze the dynamics	Theme 1 begins at a moderate speed and gets slower at the end of each of the two times it is played. Theme 2 is very fast and grows louder when it is repeated. Theme 1 returns and is played very loud. Theme 3 is played very loud at times. Theme 1 is heard with "embroidery" added. Theme 2 is repeated and becomes very loud. Theme 3 is heard again and is very loud. A coda follows which is very loud. Counter-melodies played with the themes as they are repeated add excitement.

avonic Dance in C minor.

	• Slavonic Dance in C minor
olitude.	is boisterous, happy, vivacious, and colorful.
	has sudden bursts of a very fast tempo as well as retards.
	has sudden bursts of very loud music contrasted with soft passages.
	is played by a large symphony orchestra.
ramble on."	has clear-cut themes and counter-melodies played with some of the themes.

Objective: To help children become aware of a composer's use of the elements of music and stylistic characteristics to convey expressive quality	Concept: Mood may timbre, tones, h

Musical Experiences	Mu
Listen to The White Peacock by Griffes, (AIM (6), Vol. 1) to discover the mood.	
Add to the chart of descriptive words these words used to describe Griffes' music. →	The music is dream hazy, and wistful.
Make impressions of the music with chalk, selected from a wide variety of colors and shades, on large paper.	
Another day - - -	
Listen to the opening melody to discover which instrument plays it. tempo? mood? contour of melody?	The oboe plays the which rises and fa
Listen to the theme of White Peacock to discover which instrument plays it. mood? contour of melody? rhythm?	The flute plays th descends and ascen of chromatic tones The rhythm is unev
Listen for the rhythm of the new melody played by the clarinet. contour of melody? dynamics?	The rhythmic effec There are ascendin range which begin

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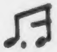
ware of a composer's ic and stylistic expressive quality	Concept: Mood may be created by tempo, dynamics, timbre, arrangement of tones, duration of tones, harmonies, and styles of playing.
	Musical Discoveries
, (AIM (6), Vol. 1)	
ds these words →	The music is dreamy, melancholy, rippling, listless, hazy, and wistful.
lk, selected es, on large	
er which instru-	The oboe plays the slow, broad, hazy, dreamy melody which rises and falls gently.
o discover which	The flute plays this droopy, listless melody which descends and ascends very gradually and is made up of chromatic tones which lie very close together. The rhythm is uneven.
y played by the	The rhythmic effect is created by the use of  . There are ascending passages of over an octave in range which begin softly and grow in volume to loud.

Musical Experiences	
Listen for the effect created by the harp and celeste.	Arpeggios are pl
harmony?	Parallel chords,
Listen for the rhythmic effect created by the melody for flutes.	Changes in meter melody.
mood?	
Listen for the mood conveyed by the oboe.	Although a listl music is gracefu
Listen to discover how a climax is created.	The dynamic level the climax occur slower.
Listen to the entire composition to discover how the impressionistic effect is created through the use of each of the elements:	
Melody	Melody - short chromat lack o
Rhythm	Rhythm - changi a great
Harmony	Harmony - chromat lack o
Form	Form - Short
Expressive Quality	Expressive Qualit oboe, The mus

Look at impressionist paintings as the music is played.

	Musical Discoveries
harp and celeste.	Arpeggios are played on the harp and celeste.
	Parallel chords, thick in texture, are played.
d by the melody	Changes in meter create interest in this emotional melody.
oe.	Although a listless, tired feeling is created, the music is graceful.
eated.	The dynamic level rises to *fortissimo*, at which point the climax occurs; then the music gets softer and slower.
iscover how the ugh the use of	
	Melody - short melodies of shifting tonality chromatic tones lack of feeling of key center
	Rhythm - changing meter a great variety of a key center
	Harmony - chromatic chords lack of feeling of a key center
	Form - Short melodies create a free form.
	Expressive Quality - Timbre conveys the mood. oboe, flute, harp, celeste The music is often very soft.

music is played.

WE APPRAISE AND EVALUATE pupil progress, effectiveness of teaching, and effectiveness of the music program.

Evaluation is a continous process and is made in terms of the objectives of the program. All who are involved in the program participate in the process of evaluation --pupils, teachers, principal, and supervisor. (See Montgomery County Public Schools Bulletin Evaluative Criteria for the Elementary School.)

Teacher and pupils evaluate a class period, weekly and monthly progress, as well as progress for a year. The purpose of the continuous evaluation is for students and teachers to know their strengths and their weaknesses and to assess their progress toward attainment of the objectives.

Throughout this guide there are suggestions for Evaluation.

A student who has participated in a variety of musical activities or who has sung and listened to a wide variety of music should be in process of musical growth. This growth is manifested through the following behaviors which provide another avenue for evaluation. These behavioral outcomes, stated in terms of musical growth, are related to the objectives of the music program (see p. 1):

- Growth in Musical Skills

  He sings with greater enjoyment because of his increasing ability to sing expressively and in tune (alone, in unison, and in parts).

  He listens with greater enjoyment because of his experiences with a wider variety of music and his growing skill in using his intellect and his imagination as he listens. He is becoming a more attentive listener as a part of an audience.

He responds with
aspects of rhyth

He is growing in
harmonic, and rh
improving his pl
instruments.

He is developing
enables him to s
and expressively
ing; and to grow
record his music

- Growth in Musica

His understandin
elements of musi
becoming more re

His singing, pla
expanding as he
of a variety of

- Growth in Musica

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audience.

He responds with greater accuracy to the many aspects of rhythm in music.

He is growing in his ability to play melodic, harmonic, and rhythmic accompaniments. He is improving his playing skills on one or more instruments.

He is developing skill in music reading which enables him to sing and to play more accurately and expressively; to listen with more understanding; and to grow in his ability to use notation to record his musical ideas.

- Growth in Musical Knowledge and Understanding

His understandings of the characteristics of the elements of music and its expressive qualities are becoming more refined.

His singing, playing, and listening repertoire is expanding as he gains knowledge and understanding of a variety of music.

- Growth in Musical Discrimination and Taste

As a result of his experience with a wide variety of music, he is

growing in his ability to evaluate his own musical efforts and those of others

able to choose appropriate instruments for accompaniments for songs

APPENDICES

Care and Tuning of the Autoharp

Resources for Helping Students Play Instruments

Abbreviations

Instruments in the Elementary School

CARE AND TUNING OF AUTOHARP

The autoharp is affected by extreme temperatures. Therefore, it is advisable to store it in a place that is neither too hot nor too cold. If it is left on a shelf near a window or if it is exposed to the radiator or the sun, the sound box may crack or the autoharp may become out of tune.

Tuning the Autoharp

Tighten a string to raise its pitch; loosen the string to lower the pitch. Turn the peg gently so that you do not break a string. Use the piano or bell blocks to sound the pitch. Keep plucking the string as you turn the peg until the correct pitch is reached.

It is best to tune the autoharp by chords, rather than scalewise. The following is an easy way to proceed:

Begin with F major chord: F A C

Tune all the F's, then all the A's, then all the C's.

Next tune the C major chord: Ⓒ E G

(C was tuned in the F major chord. It is circled and does not need tuning. All circled letters have already been tuned.)

Next, tune the G major chord: Ⓖ B D

Then the G7 chord which is made up of Ⓖ Ⓑ Ⓓ Ⓕ.
It is already in tune.

Now tune the D

Next, tune the
(B^b and A# are

Next tune the

Now tune the A

The remaining
Dm, and Gm are
contain has al

CARE AND TUNING OF AUTOHARP

emperatures.
t in a place that
it is left on a
ed to the radiator
r the autoharp may

loosen the string
tly so that you do
bell blocks to
tring as you turn
ached.

ords, rather than
way to proceed:

, then all the C's.

G

It is circled
cled letters have

B D

of Ⓖ Ⓑ Ⓓ Ⓕ.

Now tune the D_7 chord: Ⓓ F# Ⓐ Ⓒ

Next, tune the B^b chord: B^b Ⓓ Ⓕ
(B^b and A# are the same)

Next tune the E_7 chord: Ⓔ G# Ⓑ Ⓓ

Now tune the A_7 chord: Ⓐ C# Ⓔ Ⓖ

The remaining chords on the autoharp C_7, Am, Dm, and Gm are in tune because each note they contain has already been tuned.

RESOURCES FOR HELPING STUDENTS PLAY INSTRUMEN

Autoharp

EM (5) (Teacher's Ed.) pp. xii-xiii

MOM (5) inside cover page; p. 117

MOM (6) inside cover page; p. 115

DMT (5) p. 80

Guitar

MMYO (5) pp. 216-217

MMYO (6) pp. 238-239

DMT (5) p. 80

ND (6) p. 125; p. 144

Children's Guitar Guide (Fraum)

How to Play the Guitar (Silverman)

Guitar in the Classroom (Zimmerman, *et al*)

Recorder

MMYO (5) pp. 218-

MMYO (6) pp. 236-

The Recorder Guid

Ukulele

GWM (6) p. 160

GWM (6) (Teacher's

DMT (5) p. 80

ND (6) pp. 140-14

ESOURCES FOR HELPING STUDENTS PLAY INSTRUMENTS

Recorder

MMYO (5) pp. 218-219

MMYO (6) pp. 236-237

The Recorder Guide (Kulbach and Nitka)

Ukulele

GWM (6) p. 160

GWM (6) (Teacher's Ed.) p. 241

DMT (5) p. 80

ND (6) pp. 140-143

et al.)

ABBREVIATIONS

Books

EM	Exploring Music (Holt, Rinehart & Winston)
GWM	Growing With Music (Prentice-Hall)
MM	Mastering Music (American)
MMYO	Making Music Your Own (Silver Burdett)
MOM	The Magic of Music (Ginn)
ND	New Dimensions in Music (American)
OS	Outdoor Sing (MCPS)
SM	Studying Music (American)

Recordings

AIM	Adventures in Music (RCA-Victor)
BOL	Bowmar Orchestral Library (Bowmar)

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INSTRUMENTS IN THE ELEMENTARY SCHOOL

Melody Instruments

Bell Blocks
Bass Bell Blocks
Recorders
Psaltery
Meloharp
Zither (melody strings)
Xylophone

Rhythm Instruments

*Tambourine
*Wrist Bells
*Turkish Bell
*Cowbell
*Triangle with striker and holder
*Cymbals
*Finger Cymbals
*Rhythm Sticks
*Tone Block
*Wood Block
*Claves
*Maracas
*Sand Blocks
Guiro
Castanets

Chinese Temple Blocks
Tone Log
Congo Drum
Redondo Drum
Bongo Drums

Harmony Instruments

Autoharp
Ukulele
Guitar
Zither
Chord Organ
Duo Bass
Tri Bass

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*Each classroom should contain a box with one of each of the rhythm instruments identified here by an asterisk. If your school has a music center, all of the other instruments listed on this page will be located there. If you do not have a music center, the other musical instruments will probably be stored in a closet and may be checked out from there for use in your classroom.